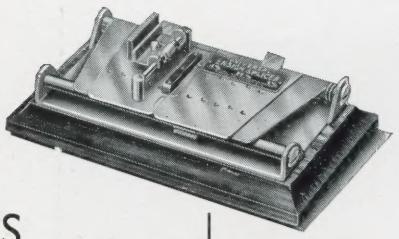
AMATEUR CINE WORLD

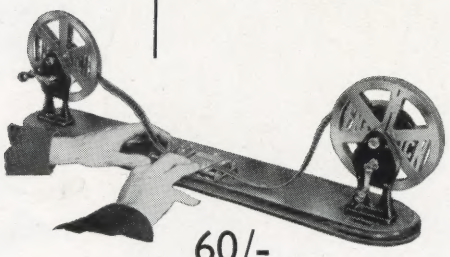
OCTOBER
SIXPENCE

What size film do you use?

Ensign "UNIVERSAL" FILM SPLICERS & EDITORS FOR 16mm., 9.5mm. AND 8mm. FILMS



63/-



60/-

The SPLICER, in addition to joining any of the above three film sizes, has an important feature, the incorporation of a dry scraper, so constructed that only the emulsion is removed, the scraper automatically ceasing to function before the base of the film is weakened.

A scraping block of hardened steel is provided and the cutting of the two ends of the film is carried out simultaneously and at the same time as the splice is made, therefore reducing the number of operations required to make a splice to the absolute minimum.

Finished in bright chromium plate, mounted on a polished oak base with rubber feet, and complete with 1 oz. bottle of Ensign "Universal" Film Cement.

The EDITOR has a highly polished oak base 32 inches long by 6 inches wide fitted with two cast arms each consisting of a hand crank geared 3—1 to a common spindle into which may be fitted any of the three interchangeable reel spindles required for the different sizes of film.

The base has curved ends to avoid the film catching on the corners when stopped for examination. Height of arms from the base allows for the use of 800 ft. 16mm. reels. Complete with spindles for one size of film.

Spare sets of spindles of any of the above three film sizes are available at **5**/- per pair.

By placing an EXTENSION PEDESTAL between the base board and each arm of the Editor 1,600 ft. reels can be accommodated. Finished brown ripple enamel, with fixing screws, per pair **27**/**6**.

ENSIGN LIMITED, LONDON, W.C.I.

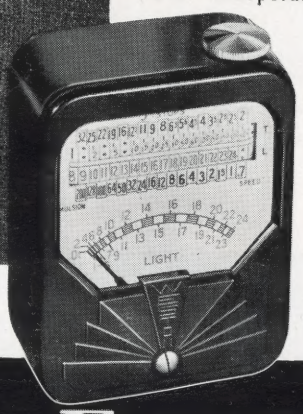
IN A NEW WESTON

the quality meter at a lower price

Whether you run a "16," a "9.5" or an "8," your running costs are pretty considerable. Too much, in fact, to waste even a few frames through faulty exposure caused by an out-of-date meter. Invest in a New Weston—Model 850. Incorporated in it is the well-known "Photronic" Photo-electric cell (an exclusive Weston feature) which will last for all time and retain its remarkable sensitivity even although exposed to strong sunlight. You'll like, too, the small and compact design of this New Weston, as well as its amazingly simple method of exposure readings. It can be used for any camera and any film. Look in at your dealers to-day and see this new Weston Meter.

ONLY £4

(CASE 5/–)



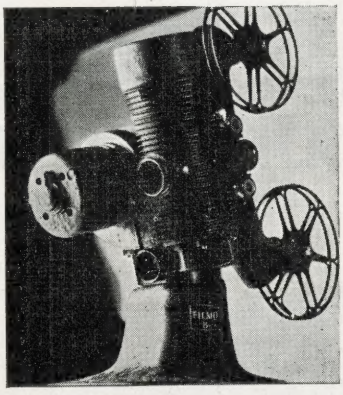
Model 819 Cine Meter, designed especially for the Cine Worker; with an exceptionally narrow angle of acceptance, corresponding to that of the majority of cine cameras.

£5 19 0, *Case* 10/-

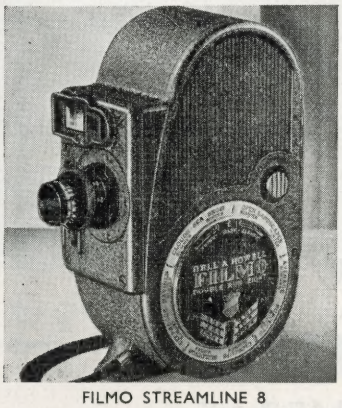
WESTON EXPOSURE METERS

PHONE: ENFIELD 3434 (6 LINES) WESTON ELECTRICAL INSTRUMENT CO., LTD. CAMBRIDGE ARTERIAL ROAD, ENFIELD, MIDDLESEX. GRAMS: PIVOTED ENFIELD

One Season's 'swan-song' is another's birth-cry



FILMO "8" PROJECTOR



FILMO STREAMLINE 8

What we lose by the passing of Summer we gain by the advent of Autumn. As the leaves fall, the nuts and berries ripen. That's the perfect balance of a year. With Filmo apparatus the same perfect balance is maintained. As the light fades, so the darkness becomes useful. Editing and projecting will gradually take priority now. If you have been wise, and used a Filmo 8 camera to garner your film harvest be sure to use a Filmo 8 projector and do justice to the fine precision and clarity of your film "takes."

STREAMLINE 8. *Model 134-E. Double 8 camera with T.H. f/2.5 lens. Speeds : 8, 16, 24, 32. Including case ... ...* **£23 10 0**
Model 134-F, as above but with speeds 16, 24, 48, 64 (slow motion) **£25 0 0**
DOUBLE 8. *Model 134-G. With f/3.5 lens. Speeds, 8, 16, 24, 32. Not including case ... ...* **£17 7 6**
Model 134-H. Similar, but with slow motion speed **£18 17 6**
STRAIGHT 8. *T.H. f/2.5 lens. Speeds : 8, 16, 24, 32. Including case* **£21 5 0**
Same model but with slow motion speed **£22 15 0**

FILMO 8 PROJECTOR. *Has a most efficient direct lighting system. The 400 watt lamp and f/1.6 lens achieve maximum illumination. Capable of giving a brilliant picture 6ft. wide. Flicker is eliminated by 11-1 shuttle and shutter movement. Quick automatic rewind. 200 ft. film capacity. Real Bell Howell quality in a most compact and portable form ... ...* **£41 0 0**

BELL & HOWELL CO. LTD.
13-14 GT. CASTLE ST., OXFORD CIRCUS, LONDON, W.1.

The illustration above shows a type " G " projector. All models in this range are convertible to sound-on-film talkies by means of the Paillard sound-head, which will be available shortly.

NOW FOR A GOOD SHOWING OF THOSE HOLIDAY FILMS!

" The proof of the film is in the showing "—and what a difference a Paillard-Bolex projector makes to the screen quality of your films—how vividly it re-enacts on the screen the vitality of the actual scene !

To cut a long story short, we will be content with giving a brief outline of what we claim the Paillard-Bolex projector will do, so that you can form some idea of its performance.

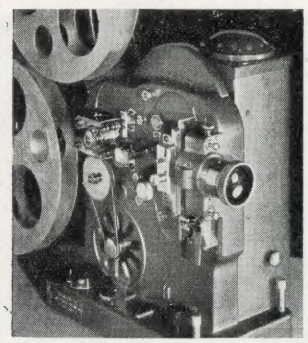
We claim that the Bolex type " G " projector with a 500 watt lamp, gives a screen illumination as brilliant as any on the market, not excluding those fitted with 750 watt lamps. Absence of flicker is another important feature and the definition is perfect from edge to edge of the screen.

Very silent and smooth operation is obtained by means of the all gear driven mechanism, which is completely enclosed in the metal casing. There is no possibility of damage to film either by wear or heat. At the end of a long run the gate will be found quite cool.

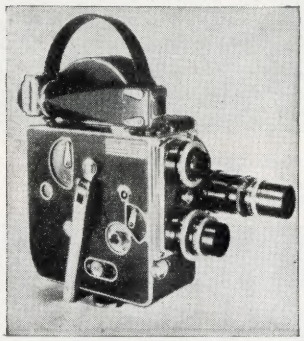
Ask your dealer to project one of your films on a Bolex and judge for yourself. Incidentally he will be able to tell you the advantages of Bolex 2 and 4 blade projection and the interchangeable condenser for 8 mm. films (the latter refinement on models G.3 for 16, 9.5 and 8 mm. films, and G.816 for 16 and 8 mm. films).

RANGE OF MODELS include machines showing one, two or all three substandard film sizes.
" G." models from £39 with 500 watt lamp and resistance. Improved model D.A.37 for 9.5 and 16 mm. films with 400 watt lamp and resistance, £29 17 6.

HAVE YOU SENT FOR YOUR COPY OF THE BOLEX CINE CAMERA BROCHURE? If not write now for this interesting 24-page booklet.



D.A. 37 Projector, showing 9.5 and 16 mm. films with 400 watt lamp and Resistance **£29 17 6**



Paillard-Bolex Cine Camera. Models for either 9.5, 16 mm. or Double " 8 " films. 9.5 or 16 mm. Models, with Dallmeyer f/1.5 Speed anastigmat, £45. Double "8" Model, with Dallmeyer f/1.9, **£43 10 0.**

Bolex
paillard
CINE CAMERAS
AND PROJECTORS

WRITE FOR LITERATURE TO ROOM 10 :—

CINEX LTD., 70, High Holborn, London, W.C.1

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AMATEUR CINE WORLD

VOL. V. No. 7.

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Devoted to the interests of all Amateur Cinematographers throughout the World

For cloud effects such as this a deep filter is necessary, for the clouds are essential to the composition. Note foreground interest.

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LIFE IS MORE PLEASANT . . .

for those who purchase their cine apparatus from R. G. Lewis (Cine). Although it's less than two years since we commenced as cine specialists, this branch of the parent firm of R. G. Lewis, "The Miniature Camera Specialists," has grown rapidly under the direction of Mr. F. A. Sandell, and is staffed by keen experts, who have at their finger tips a complete knowledge of every piece of cine apparatus, and are themselves enthusiastic amateur cinematographers. On page 347 of this issue you will find full particulars of the new policy which we intend to adopt during the winter months. In the past we have introduced new ideas and services and they have usually been imitated by one or other of the many general photographic dealers. For the serious amateur, we believe, there is only one complete cine specialist organisation where every member of the staff is concerned with amateur cine apparatus exclusively, and where a complete range of apparatus is always available, with four separate demonstration rooms. The address is, 202, High Holborn, London, W.C.1. Telephone numbers Chancery 7996/7. Write, 'phone or call for particulars of the apparatus in which you are interested. In accordance with our general policy each item listed below carries our six months' guarantee and may be returned at any time during the first two years of ownership for free general over-hauling. Although secondhand, many of the following are in brand new condition. Write immediately to secure your choice.

8 mm. CAMERAS

8 mm. **Bell & Howell Double Eight,** f/2.5 T.T. & H. lens, interchangeable, speeds 16, 24, 32 and 64, automatic footage indicator, D.V. finder, fitted masks for telephoto lenses, with case, as new **£18 10 0**

8 mm. **Zeiss Movikon,** f/2 Sonnar, interchangeable, speeds 8, 16 and 64, single pictures, delayed action, D.V. finder with mask for telephoto lens, will accommodate double 8 or straight 8 films, with case, new condition **£33 10 0**

8 mm. **Siemens,** f/2.5 Busch Glaukar, focussing mount 10 in. to infinity, speeds 8, 16, 32 and 64, with automatic coupling to lens aperture, single pictures, optical D.V. and waist level finders, cassette loading, indistinguishable from new **£27 10 0**

8 mm. **Emel** turret head, model C.82, f/2.5 Berthiot Anastigmat lens, speeds 8, 16, 24, 48 and 64, single picture, frame counter, exposure table, multiple view finder, unused **£23 10 0**

8 mm. **Cine Kodak,** f/3.5 Kodak Anastigmat, fixed focus, D.V. finder, very good condition **£7 10 0**

8 mm. **Keystone,** f/3.5 Velostigmat, speeds 8, 16, and 48, D.V. optical and frame finders, for double 8 and straight 8 films, good condition .. **£7 15 0**

8 mm. **Paillard** turret head, tri-focal view finder, speeds 8, 16, 24, 36 and 64, single pictures, hand crank, forward and reverse, focal focussing, semi-automatic threading, specially fitted with 15 mm. f/1.5 Hugo Meyer Kine Plasmat lens in focussing mount, 25 mm. f/1.5 Hugo Meyer Kino Plasmat lens in focussing mount, 35 mm. Berthiot f/3.5 telephoto in focussing mount, complete with leather carrying case, when new cost over £82. Indistinguishable from new **£62 10 0**

8 mm. PROJECTORS

8 mm. **Kodascope 8-35,** 200 watt lamp, automatic rewind, tilting adjustment, in good condition **£9 9 0**

8 mm. **Kodascope 8-30,** 100 watt lamp, self contained resistance for all voltages 110-250, good condition **£6 10 0**

8 mm. **Cine Nizo,** 300 watt lamp, built-in ammeter, dual fan cooling, automatic rewind, stills, 1 in. Hugo Meyer lens, self contained resistance, an exceptionally brilliant projector with a first-class performance. It is actually new and was sent to us as a sample **£28 10 0**

8 mm. **Keystone,** 500 watt lamp, separate lamp and motor switches, automatic rewind, tilting adjustment, complete with resistance **£19 0 0**

9.5 mm. CAMERAS

9.5 mm. **Pathe H,** f/2.5 interchangeable T.T. & H. lens, D.V. optical finder, single pictures, footage indicator. As new **£5 10 0**

9.5 mm. **Pathe H,** f/3.5, fixed focus, D.V. finder, single pictures, footage indicator, excellent condition **£4 5 0**

9.5 mm. PROJECTORS

9.5 mm. **Pathe 200B,** 200 watt lamp, 32 mm. lens, resistance, excellent condition **£11 15 0**

9.5 mm. **Pathe Imp,** with motor, super attachment, resistance for all voltages from 100-250, complete with case, new condition.. .. .. **£5 5 0**

9.5 mm. **Pathe Imp,** specification as above except for one amp. illumination giving extra brilliant lighting **£5 10 0**

9.5 mm. **Coronet Model 11,** built-in motor with speed control, built-in resistance can be used on A.C. or D.C., for 30 ft., 60 ft. and 400 ft. spools. As new **£5 0 0**

9.5 mm. **Specto** (Black model), 100 watt 3.5 amp. lamp giving brilliant illumination, built-in transformer, separate lamp and motor switches, automatic rewind, complete in original box..**£12 10 0**

16 mm. CAMERAS

16 mm. **Bell & Howell Filmo 70,** f/3.5 Cooke fixed focus interchangeable lens, speeds 16 and 32, optical direct vision view finder, large dial footage indicator, for 100 ft. or 50 ft. spools, complete with case **£14 15 0**

16 mm. **Bell & Howell Filmo 70D,** f/3.5 Cooke Anastigmat in fixed focus mount, turret head for three lenses, speeds 8, 12, 16, 24, 32, 48 and 64, D.V. optical finder with easy change masks for telephoto lenses, ratchet winding key, complete in leather case, a really sturdy and serviceable outfit **£29 17 6**

16 mm. **Bell & Howell Filmo 70E,** f/2.7 Cooke Anastigmat in focussing mount, speeds 8, 12, 16, 24, 32, 48 and 64, direct vision optical view finder, ratchet winding key, indistinguishable from new **£27 10 0**

16 mm. **Zeiss Movikon,** f/1.4 Zeiss Sonnar lens, coupled range finder, speeds 8, 16, 24, 32 and 64, single pictures, delayed action, adjustable shutter sector, footage indicator, hand crank, complete with carrying case, cost over £100. Brand new condition **£69 0 0**

16 mm. **Zeiss Kinamo,** cassette loading, f/2.7 Zeiss Tessar lens, very compact camera, although an old model still in good condition, cost £23 **£4 17 6**

16 mm. **Siemens Model B,** cassette loading, f/2.8 Glaukar Anastigmat lens, speeds 8, 16 and 64, lens iris coupled with speed control for automatically correcting exposure on slow motion shots, large dial footage indicator, cost £26 10 0. In first-class order **£17 10 0**

16 mm. **Siemens Model D,** cassette loading, sliding panel with three lens mount, coupled to self changing view finder objectives, speeds 8, 16, 24, and 64, f/1.5 Hugo Meyer lens, carrying case, cost £100, new condition.. .. .. **£65 0 0**

16 mm. **Cine Kodak Magazine,** f/1.9 Kodak Anastigmat lens, speeds 8, 16 and 64, cassette loading, multiple D.V. finder for six lenses, cost £40. Brand new **£29 17 6**

16 mm. **Cine Kodak M,** 100 ft. model, f/3.5 Anastigmat lens, fixed focus, D.V. finder, footage indicator, new condition **£11 10 0**

16 mm. **Cine Kodak B.B. Jnr.,** 50 ft. model, f/3.5 Anastigmat lens, fixed focus, D.V. finder, footage indicator, almost new **£7 17 6**

16 mm. **Cine Kodak B.B. Jnr.,** specification as above, except for lens which is f/1.9 Kodak Anastigmat, in excellent condition **£12 17 6**

16 mm. **Cine Kodak Model B,** 100 ft. model, f/3.5 Anastigmat lens, fixed focus, D.V. finder, footage indicator, an old model in good working order **£24 17 6**

16 mm. PROJECTORS

16 mm. **Siemens Home,** black model, 200 watt lamp, still pictures, reverse, optical framing, 2 in. Dallmeyer lens, self contained resistance, this model is brand new and we have four machines only for disposal owing to this year's model being finished in grey instead of black. Supplied complete with case, instructions and manufacturer's guarantee **£26 10 0**

16 mm. **Siemens Standard Projector** with Beta movement, 200 watt lamp, ammeter control, stills, automatic rewind, self contained resistance, complete with metal carrying cover, cost £52 10 0, excellent condition **£33 0 0**

16 mm. **Siemens Lux,** 375 watt lamp, Beta movement, aperture astro projection lens, self contained resistance, built-in ammeter, cost £75 0 0. Excellent condition **£51 0 0**

16 mm. **Ampro,** 500 watt lamp, reverse, still pictures, automatic rewind, tilting adjustment, 2 in. Wollensack lens, complete in case, first-class order **£32 10 0**

16 mm. **Ampro,** 750 watt lamp, otherwise specification as above **£36 10 0**

16 mm. **Agfa Domestino,** 100 watt lamp, stills, self contained resistance, 2 in. lens, complete in case. Very nice condition **£11 10 0**

16 mm. **Victor,** bronze model, 750 watt lamp, film trip device, reverse, stills, tilting adjustment, 2 in. Dallmeyer Maxlite lens, automatic rewind, complete in case, new condition **£40 0 0**

16 mm. **Kodascope Model C,** bronze, 100 watt lamp, stills, automatic rewind, complete with resistance, new condition **£9 15 0**

16 mm. **Kodascope Model A,** 200 watt lamp, build-in ammeter, stills, geared hand rewind, tilting adjustment, with resistance for voltages 100-250. Since in our possession it has been completely overhauled by the manufacturers and is in perfect order **£15 10 0**

16 mm. **Ensign Alpha,** 100 watt lamp, motor driven, complete with resistance for voltages 100-250, and carrying case. Good order **£7 10 0**

DUAL PROJECTORS

Bolex Model G.916 for 16 mm. and 9.5 mm. films, 500 watt lamp, ammeter, reverse, stills, automatic rewind, gear driven, spool arms, tilting adjustment, complete with resistance.. .. .. **£32 10 0**

Bolex Model D for 16 mm. and 9.5 mm. films, 250 watt lamp, stills, reverse, 40 mm. lens, complete with resistance, new condition **£17 10 0**

Siemens 16/9, for 16 mm. and 9.5 mm. films, incorporating the Beta movement, 250 watt lamp giving brilliant screen illumination, reverse, automatic rewind, built-in ammeter, complete with self contained resistance and case, when new cost £59 10 0, hardly used **£43 10 0**

Ditmar Duo for 16 mm. and 8 mm. films, 500 watt lamp, reverse, stills, automatic rewind, tilting adjustment, built-in pilot lamps, complete with resistance for 100-250 volts A.C. or D.C. Very good condition **£29 0 0**

TALKIE PROJECTORS

16 mm. **Bell & Howell Filmosound Model 138,** one case model, 750 watt lamp, reverse, still pictures, tilting adjustment, volume and tone controls, with separate control for microphone and gramophone. Excellent condition **£95 0 0**

16 mm. **Bell & Howell Filmosound Model 138J,** specification as above, but with separate loud speaker and machine-contained in blimp, has been used a very few times during the last 4 months **£99 0 0**

16 mm. **Amprosound Model N,** 750 watt lamp, reverse, geared rewind, 12 in. loud speaker, stills, 2 in. lens, A.C./D.C. amplifier, in perfect condition **£105 0 0**

16 mm. **Amprosound Model M,** 500 watt lamp, otherwise specification as above.. .. **£89 10 0**

16 mm. **Victor Animatophone Model 25,** 500 watt lamp, speed adjustment, volume and tone controls, reverse, stills, 10 in. Dynamic speaker in separate case, almost new **£55 0 0**

16 mm. **S.P.Wundatone,** in Walnut Case, 300 watt lamp, speed control, built-in transformer, 6 watts output, volume and tone controls, plugs for gramophone or microphone, mains energised loud speaker, excellent condition **£49 0 0**

16 mm. **S.P. Wundatone, standard model,** 300 watt lamp, built-in transformer, reverse, stills, plug for gramophone or microphone, in average condition, this machine is complete but has been used for experimental work **£24 0 0**

9.5 mm. **Pathe Vox Talkie Projector,** complete, the first model we have received secondhand because the owner has gone abroad, in brand new condition and with accessories **£50 0 0**

The Law and the Amateur Movie-Maker

READERS may have seen in the Daily Press recently a report headed "Amateur Cinema Clubs' Alarm," the gist of the matter being that the Surrey County Council claim that the sub-standard films shown by Sutton and District Movie-makers are inflammable and that a licence is therefore necessary for their exhibition. In our view it is somewhat unfortunate that national publicity should have been accorded this *contre-temps*, because while quite obviously the matter is one that must be ventilated, we feel that at this stage of the proceedings it is possible that more could be achieved by assiduous working behind the scenes, thus avoiding the scare which some quarters seem determined to provoke.

Not Clearly Defined

The fact is that the rights of the user of sub-standard film are not clearly defined and however indignant we may feel at the attempts of officialdom to restrict our activities and however strongly we feel the absurdity of the suggestion that safety sub-standard film readily ignites and therefore constitutes a danger which must be guarded against by stringent regulation, we cannot yet insist on rights which, as the law stands at present, it is not certain that we possess.

Since, however, the matter has been made public, the amateur movement will look to *Amateur Cine World* for a statement of the position. We were in possession of the facts on June 2nd. We have been in communication with the Institute of Amateur Cinematographers and Viscount Dunedin, their President, officers of the Surrey County Council, members of the trade, prominent amateur workers who are closely involved, the Sub - Standard Cinematograph Association and the British Kinematograph Society, and are glad to have their valued co-operation.

Last year another society was faced with a similar problem but *Amateur Cine World* was able to settle the matter satisfactorily so that the society in question was enabled to give public performances without a licence. It must be admitted that this case is considerably more difficult of solution. We agree with Viscount Dunedin's statement in one of his letters to us that it is a question of fact as to whether safety film is inflammable under the Act of 1909.

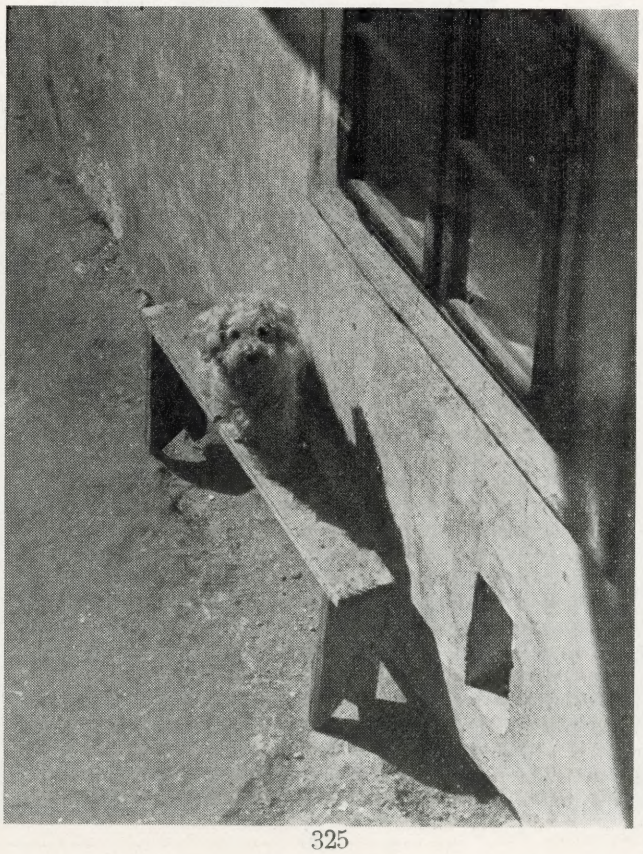
The Dictionary Meaning

He writes : " The advice you gave to the Sutton Club was, if I may say so without offence, very *practical*. . . . You speak of the ' dictionary meaning ' of the word ' inflammable.' I tried to forget the purpose of a dictionary. A dictionary has to give all the meanings which it may find of a word as used in literature. It may well be that some author has used the word ' inflammable ' in the sense of ' that can be consumed ' and not in the sense of ' easy to set alight.' But the people who frame and who pass Acts of Parliament do not do so with a dictionary in their hands. They use words according to their ordinary meaning in everyday English. Here one is on safe ground and I appeal to yourself. I cannot imagine you saying to a friend, ' I always keep well away from an open fire because you know I wear inflammable trousers.' Yet your trousers if thrown on a fire would certainly be consumed."

Yet a well-known firm write us : " We, as manufacturers of safety film, i.e., film on cellulose acetate base, are of opinion from experiments and demonstrations we have made that this film is inflammable, taking the ordinary meaning of the word 'inflammable.' We have demonstrated to the Home Office and other authorities to their satisfaction that there is no peculiar fire hazard in respect of the use of safety film as there is in the case of film on cellulose nitrate base."

The report of the Departmental Committee on the use of celluloid suggests that some definition should be given to non-inflammable film and that there should be an upper limit of 3 per cent. nitro cellulose content for safety film.

(*Continued on next page*)



High viewpoint emphasises the diminutiveness of the subject. A low viewpoint makes the subject loom larger.

The Editor to his Readers

(*Continued from previous page*)

Referring to a decided case, Viscount Dunedin, says: "The decision in my view and that of the Law Officers was wrong and this would be upheld without doubt by the House of Lords. . . . If a prosecution is actually started I should be quite happy to undertake the case for the defence myself."

It will be appreciated, therefore, that although on the face of it the matter is very simple—*we* know that sub-standard film is not inflammable in the normally accepted sense of the word and are rightly indignant at officious attempts to assign an academic meaning to it—the law as it stands does raise doubts as to its 'official' interpretation, and setting the law in motion may well prove a long and very expensive business. The I.A.C., which is collecting evidence for the purpose of stating a case, is very fortunate in having such admirable wholehearted support from their President, himself a Lord of Appeal. Every movie-maker will want to do his best to co-operate. One way of doing so is to acquaint both the I.A.C. and the Federation of Cinematograph Societies of any similar difficulties that may have been encountered in the past.

Amateur Cine World is, of course, keeping in close touch with events. The interests of the amateur cine movement are not best served by getting excited about the matter and inveighing unrestrainedly against the authorities. We do not in the least anticipate a general curtailment of the liberties of the amateur but in the unlikely event of this happening, he can be assured that steps will be taken by Viscount Dunedin to safeguard his interests.

* * * * *

Camera Trickery

THERE are still people who believe that the camera cannot lie. The cine worker explodes that fallacy almost from the day he first uses it. He knows what a thorough-paced liar his camera is; he knows that cine technique is based, to a certain extent, on lies, although he would put the matter less baldly and say that the foundation of the art of the cinema is suggestion. But the cine camera lies only for our entertainment and instruction. If we are to use it aright we must practise the gentle art of faking, exploit it and master it.

Most amateurs despair of ever reproducing the remarkable effects they see in professional films; indeed, they do not always realise that the effect they see *is* faked. Many will have seen that interesting film, "The Good Earth," and marvelled at the sequences showing the storm of locusts ravaging the crops. But there never were any locusts. The alleged insects were coffee beans in a large tank of water, photographed from below. But you saw swarms of locusts in close-up? No, you didn't. You saw grasshoppers. Each grasshopper cost the film company ten cents. You saw the ears of wheat actually being eaten away. That was, indeed, ingenious and quite beyond the resources of the amateur. The ears of wheat were affixed to pulleys which, at the right moment, were pulled down so that the ears disappeared from view.

Did the avalanche scene in "Lost Horizon" seem faintly familiar? Maybe it did, because parts of it came from "The White Hell of Pitz Palu." When, in "San Francisco," the statue toppled over onto the horse and cart during the earthquake, you held your breath in suspense. But the statue did not really fall. It was the camera that moved *up*. The most effective tricks are often the simplest to perform.

We have asked Mr. Chevalier, perhaps the best-known effects expert in British studios, to describe how some of these tricks are done. But while it is interesting to read how the professional swindles us in the sacred name of Cinema, the information is of no practical value to the amateur unless he can duplicate the effects for himself. Mr. Chevalier will describe only those tricks which the amateur *can* do for himself if he is prepared to go to some trouble over them. The series, therefore, which begins in this issue will be of more value to the club than to the individual, but we feel that every amateur whether or not he contemplates reproducing the effects described, will find these articles of quite absorbing interest.

Be on the look-out for subjects such as this. They will raise a laugh while not calling for any acting ability at all.

Amateur Reproductions of Studio Effects

I. THE SUSPENSION CRANE

by

H. CHEVALIER

A.R.P.S., F.P.S.

It looks a fearsomely complicated piece of apparatus but much of it can be constructed with Meccano. This suspension crane is used chiefly for aeroplane shots, although it has many other uses. It enables the model to be controlled in flight against a moving background of apparent clouds and sky. This article is the first of a series on professional-like trick effects for amateurs, and the author will be pleased personally to advise readers on any stage of the construction. Letters should be addressed to Mr. Chevalier, c/o "Amateur Cine World."

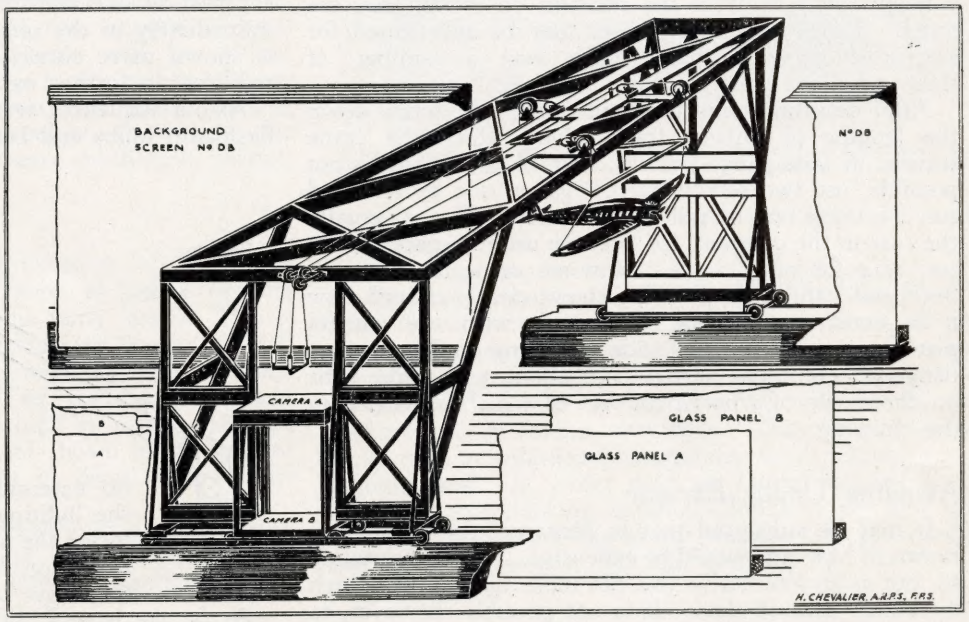


Fig. A1.

I HAVE been asked many times by amateur movie-makers how certain shots are obtained by studio effects men and often it has transpired during the course of conversation that my questioners have believed most aeroplane shots to be real. Possibly they take this view because it is simple for the professional to get hold of real aeroplanes and because the smashes and what-not are so realistic. In actual fact the great majority of plane shots are faked—at any rate in part.

How should the amateur set about making shots of this kind? At the outset I would point out that no realistic trick shots are easy and a great deal of exact calculation and constructional work always precedes the actual camera work in the professional field. The amateur cannot hope to escape scot free, but at least I shall try to show that the preparation is not unduly laborious and that the amateur can, with simple apparatus, duplicate the trick shots he admires on the professional screen.

As a guide in formulating the construction data we will assume that the script we are working from calls for the following sequences.

A. Commencement of passenger plane flight from landing field, by night.
B. Night flight through storm over desert.
C. A fight inside the plane.
D. Crippling of engine.
E. Crash in the desert.

All this seems pretty formidable and although we shall be able to dispel this impression, the fact remains that several different models will be needed; but with the exception, perhaps, of the plane, every piece of trick apparatus can be readily built and with a little patience the results will be on par with professional work.

To commence, we need some form of suspension gear for our plane, as the take-off and flight must be accurately controlled during the shots. We will term our first piece of apparatus the "Suspension Crane." It is modelled on the studio method of operation, with the exception that ours runs on rails on the ground, while the studio type is suspended overhead from the roof trusses. In both cases the plane is suspended from the crane and travels over or past the models and backgrounds.

The one shown diagrammatically in drawing A1 is quite a large affair, measuring 7 ft. 6 ins. between the two sets of rail tracks and is 4 ft. 6 ins. high. However, these measurements are for a plane with a 2 ft. 6 ins. wing span—one of those fine models the aero companies display in the booking agents' offices. You therefore need to exercise your own judgment when working out sizes, but it is always advisable to build a large size crane, for we will be able to use it for many other kinds

CREATING REALISM

(*Continued from previous page*)

of shots later and the further one gets away from the subject with the camera the better the results. Just what materials are used depends upon our skill; I would personally recommend Meccano, the universal aid in trick work. Meccano allows so many quick changes and extra bits can be added as required.

It will be noted that at the camera end the structure is wider and runs upon more wheels. This is not a fad, but is due to the requirement of smoothness and rigidity.

Now consider the wooden bases for the track. They are of dressed deal 9-inches by 12-inches laid down edgewise, supported by blocks cut from similar size baulks, giving a height of 2 ft. from the rostrum on which they are fixed. Tables or packing cases may be substituted for rostrums, although many clubs have a number of these excellent general utility benches.

After securely fixing the baulks in place, screw down the lengths of railway track, along which the crane travels. A wide gauge track is desirable but if this is not possible, use two sets of narrow gauge side by side and run the crane on one rail of each track. This is actually the case in the diagram, for later we use the spare middle two rails for other work. Now we come to the crane itself and I think the drawing shows clearly enough how it is constructed. The wide end, with the camera platforms, is about 5 ft. wide and runs on four sets of flange wheels. The narrow end, about 3 ft. wide, runs on three sets of wheels, one set of which is hidden in the drawing.

Avoiding Undue Expense

It may be suggested that to construct the main cross beams of Meccano would be expensive. This is certainly so, but as an alternative you can make them from 2-inch by 1-inch dressed deal. It is not possible, however, to obtain these without twists or warps, but with a little careful selection two pieces for the main beams should be found without too much trouble.

If wood is used, fasten the cross braces (between the main beams) in place by brass angle brackets obtainable from any ironmongers and bolt them to the wood with counter-sunk headed brass bolts and spring washers. Fixing the wood to the Meccano presents no difficulty; in this case use round headed bolts and spring washers. Next try out the crane for running along the track, which should be about 15 ft. long and if there is any sign of uneven running use wooden wedges at the points causing the trouble. It may even be necessary to use some lead weights on either or both sides of the crane to give more even runs.

The method of suspending the plane is rather ingenious (if I may be permitted to say so). It consists of a triangle of wood suspended from three sets of pulleys by macrana cord. This cord is exceptionally strong and free from twists and lumps and can be obtained from any high-class drapers.

The cord runs over three secondary pulleys to the specially spaced master pulleys over camera platform A.

Here will be seen a T-shaped piece of aluminium carrying three cylinders, one on each arm. These cylinders are counterweights and contain lead shot to counter-balance the weight of the model plane. The T arm can be made from wood and lead weights used in place of shot. The plane is attached to its frame by fine piano wire and by making the frame somewhat smaller than the size of the plane the piano wires will be at a slight angle and will hold the plane better. Thus we have what might be termed a joy-stick actually controlling the angle at which the plane hangs, according to the angle at which the T-piece is manipulated. The slightest touch is transmitted to the plane which responds immediately in the same direction. Our pulley system is shown more clearly in the second diagram A2 and requires no further explanation.

As our sequences are all night shots we require some flashlamp bulbs and batteries to go inside the plane, as no external wires are permissible. Keep the lighting as bright as possible and don't forget the navigation lights. These are quite bright on real planes so don't skimp them; they have to register on the film.

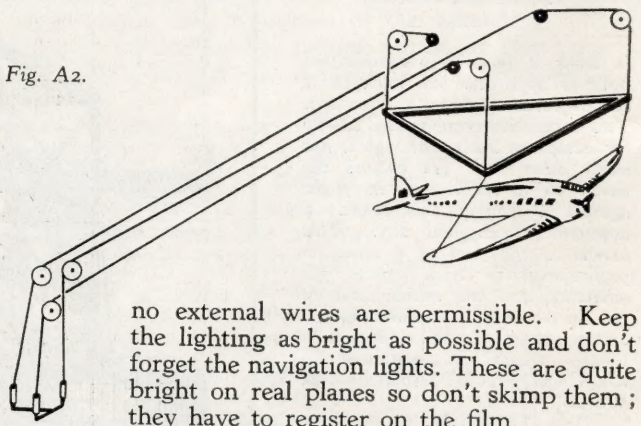


Fig. A2.

So far we have a travelling crane running upon two tracks carrying our model plane, minus any motive power to move the crane along. As to what type of motive power should be used, man power or motor drive, is the subject of much controversy in the professional studios. Actually I think a suggestion made by one of my friends will be best for the amateur worker: the sandbag drive. This will dispense with fairly elaborate driving gear and is a method adopted for certain types of stage work. It is safe, sure and cheap.

Controlling Driving Power

Diagram A3 indicates how the driving power is controlled and smoothness obtained. Two large grooved pulley wheels are fixed, one at each track end, with two more at some convenient height. That will give sufficient length of drive. Two lengths of thick macrana twine are then fixed, one to each side of the crane wheel bases, then passed under each of the lower pulleys and over each of the top two. These are fixed to a piece of rough 3-inch by 2-inch deal (which is slightly longer than the width of the track) by means of two $2\frac{1}{2}$-inch screw eyes. Care must be exercised to ensure that the screw eyes are dead in line with the pulleys or they will not both travel at the same speed. A further screw eye is fixed in the exact centre, which can only be found by measurement. From this a large painter's pot is hung by wire, well bound round, for in this bucket we place

our wet sand to drive the crane. Wet sand is used because it bulks less for greatest weight.

As with all motive power, we require a method of controlling the speed at which the crane travels. We merely add sufficient wet sand to the bucket until the desired speed is obtained. Here a word of warning: don't forget to rig all the gear completely, i.e., cameras, plane, etc., before working out the amount of sand required, otherwise the calculations will be wrong. A considerable amount of patience is required to rehearse exactly what one requires again and again, making adjustments where necessary before attempting the actual shot. One should never leave anything to chance.

Avoid Creases and Bubbles

Next we require something to cover up the space behind the plane. We shall need to use a backing about 15 ft. long (if the plane is fairly large). This is shown in diagram A1 as the Background Screen No. DB and consists of two pieces of $\frac{1}{8}$-inch plywood mounted on a Meccano framework. The framework is held rigid by means of a length of 2-inch by 2-inch prepared deal fixed to the end framing not shown in the present diagram. (This will be shown in detail later in the series).

The DB backing is then covered with a good quality plain white ceiling paper, using a good quality cold water paste for fixing. It is highly essential that no creases or bubbles appear when dry.

Prior to tapering, either putty the joint in the ply, or better still fill with plastic wood (sold in tins at the ironmongers) and smooth out any unevenness with fine sandpaper.

Painting the backing is another special job; we need a nice even coloured surface of deep blue, known in the professional world as "Dunning Blue," hence our term No. D.B. This Dunning Blue is a special colour, but for our work we shall have approximately the tint by using a water colour that can be sprayed on. For this I would suggest Pinchin Johnson & Co.'s "Hygeia" flat wall finish, to match No. 3 standard colour, on the British Standard Colour Chart for Ready Mixed Paints (B.S.S.) finish to match No. 3 Standard colour (Peacock Blue) on the British Standard Colour Chart for Ready Mixed Paints (B.S.S. 381). As this is slightly too dark, tone it down with a quarter of the amount of flat white "Hygeia." The colour will then give, when sprayed on, a reflection factor of 14 per cent. of total incident light with incandescent lighting and roughly 20 per cent. with arc lighting.

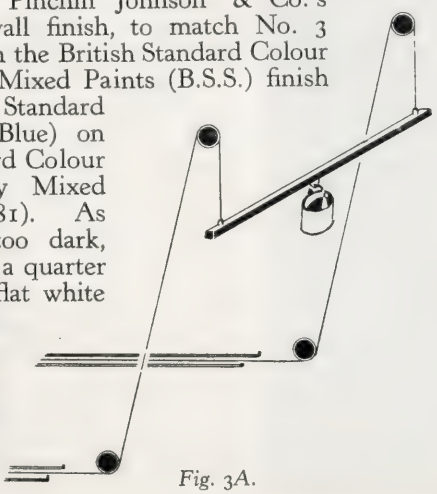
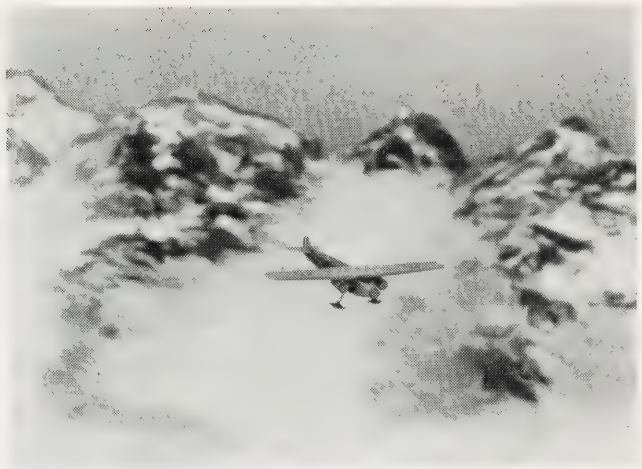


Fig. 3A.



A shot from one of the best known air pictures, "Dirigible." It was produced by the methods described in this article. The wires supporting the model plane do not photograph.

Our crane now has a backing of deep blue, but it is obvious that we may not always require a blue background. Indeed, our second sequence B calls for a storm and we will require some sombre looking clouds to begin with. Clouds can be produced in several different ways but as we are dealing with the backing we will discuss the background, or distant ones first. They can either be sprayed on or enlarged photographs used, whichever is thought best. In either case we require several shots of good stormy-looking clouds. Clouds of this type can be seen almost every day in our variable climate, usually late in the afternoon, for our purpose the best time to shoot them.

Cloud Shots

Now to obtain these cloud shots. Use either a 23A (red) or G (orange) filter, each having a factor of 3 with pan stock. The 23A pulls the sky down to a very dark grey—almost black—with certain types of film, making a perfect background for clouds. A little juggling with exposure will produce a wide variety of cloud shots suitable for all our needs.

There is, however, another method known as the one shot method, or single frame exposure. Using a 23A the factor 3 just compensates for the extra light reaching the film with single frame exposures, due to the slower shutter speed. As we require large banks of cloud, leave the aperture fairly wide open and measure the light with a light meter from the bottom of the cloud banks, excluding as much sky as possible. Using either filter, set the aperture without allowing any compensation for the filter. If the G filter is used, shoot higher into the sky, as the orange G filter will make the sky darker if it has no haze to penetrate. Personally, I prefer the 23A, but it is a matter of opinion.

SET DESIGN AND CONSTRUCTION

We regret that owing to pressure on space, the third article in this series is unavoidably held over. It will, however, appear next month and will deal with economy in set construction, showing how to increase the apparent size of sets and how to arrange them so that they are reversible.

Tone Quality in Colour Film

AND NOTES ON THE NEW AGFACOLOR

This is the concluding instalment of a two-part article, the first part of which was published last month. Our contributor has had considerable experience with colour film and is able to give much valuable advice not generally available to the average amateur. Particularly useful is the information about the new Agfacolor stock which Mr. Francis was one of the first people in this country to test.

THE normal colour tone rendering of both Kodachrome and Dufaycolor tends to distinct warmness and to counteract this the makers of the latter recommend the use of a slightly bluish diffusing medium interposed between the artificial light source and the transparency when viewing stills. Whilst the light from projector lamps is whiter than that given off by half-watt household bulbs, the warmth of the screen picture is still apparent. It is not by any means obtrusive or unpleasant—indeed, only the more critical will observe its presence at all—and it is rapidly accepted as normal.

In the new Agfacolor film this over-warmth of tone is absent, and by contrast the colours may appear at first to be rather too cold, especially if the film is viewed in the hand by daylight. This coldness disappears to a large extent under the influence of the redder light from electric lamps and once the subconsciously adopted comparison standard obtained from the warmer-toned processes is dismissed from the mind the colder-toned reproduction appears perfectly natural on the screen. It enables differing flesh tones to be picked out quite easily, the rosy cheeks of an infant's pink face and the lighter pink of an untanned skin against darker sunbrowned flesh being quite easily perceived.

Avoid Contrasty Subjects

As with other colour processes, the density of Agfacolor in the under-exposure region builds up rapidly. The more knowledgeable reader will recognise this in the statement that the heel of the characteristic curve appears to bend very suddenly. Therefore, extremely contrasty subjects containing heavy shadows should be avoided as shadow detail will be lacking. In the over-exposure region, however, quite a considerable degree of latitude exists before the colours commence to take on a disagreeably pale and washed-out appearance.

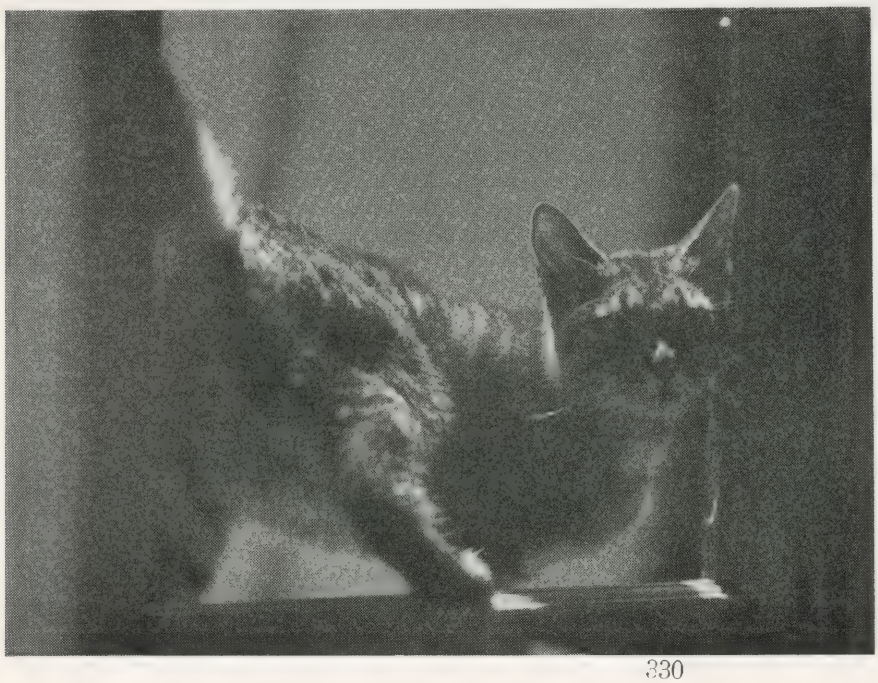
This latitude is relative to colour processes and does not imply that any aperture can be used so long as over-exposure results ; correct exposure is necessary for best results, but if any doubt exists it is better to err slightly on the side of over-exposure. Marked under-exposure produces a dominating tendency to blueness with opaque shadows, whilst marked over-exposure results in a progressive lightening of colour contrasts and an ultimate pale and watery image. When correctly exposed the definition given by the new Agfacolor is quite up to the high standards normally expected to-day.

It is not so widely appreciated as perhaps it should be that for many years famous painters and their younger brethren, still photographers, have used haze as a means of imparting the illusion of distance and depth to a two-dimensional canvas or print of a landscape or seascape. This haze does not imply the presence of a greater or lesser amount of a ' London particular ' fog with its detail obliterating properties, but rather a general softening of colour tone values. Looking at a distant range of hills on a really clear day one can discern what may be termed different ' layers of distance' which enable one instinctively to judge that hill 'A' is some considerable distance away and hill 'B' still further away.

Natural Effects

The monochrome worker knows to-day that to reduce the overall lightness and flatness of the distance he has to increase contrast by using a filter. Should he adopt the maximum means at his disposal and use a red filter, the result is the curious annihilation of distance most clearly seen in infra-red ray photography. To produce the most pleasing and natural effect—which whilst clarifying and strengthening distant contrasts still permits the zones of distance to remain to confer depth and perspective to aid instinctive judgment—calls for a nicety of choice as to the correct depth of filter to use and is the outcome of experience only.

The colour user has no such artificial means at his disposal to assist him in his dilemma. True, he has a haze filter



Shots of animals can often be used very successfully in associative editing, that is to say, following a shot of somebody by a shot of an animal that suggests his idiosyncracies or appearance. After a shot of a talkative woman, a clucking hen, and so on.

By
S. S. FRANCIS

Foreground interest strengthens the composition and helps to suggest depth.

available, but its usefulness is restricted to cutting out the ultra-violet rays which produce a dominating blueness on Kodachrome. It is of interest that the new Agfacolor appears to be singularly impervious to the bad influence of U.-V. and the use of a haze filter on both distant and close shots has no influence other than an extremely slight strengthening of reds.

It has already been shown that extreme distance in itself results in the weakening of colours in the original scene and if it is desired to strengthen this rendering and improve the colour contrast, it can be accomplished by a slight, deliberate under-exposure of half an aperture. It must be realised that adoption of this method will also cause the colours of near objects to become more vivid and contrasty. And lest any should tend to run before learning to walk, it is a restraining influence to remember that progressive under-exposure of Kodachrome results in an increasingly marked predominance of redness ; of Agfacolor, blueness, and of Dufaycolor, increased general density and muddiness.

When using lenses of over 2″ focal length, telephoto shots in colour are seldom satisfactory. Due to the size and separated disposition of the various components that go to make up the complete lens and the length of the lens barrel necessarily engendered, internal scatter of light is apparently an insuperable evil.

Extreme Blueness

The light which causes most offense through scatter is that from the blue end of the spectrum and, in monochrome, results in a general lightening of the shadows and produces a flat image in lacking contrast, for which the cure is the use of a yellow or orange filter to reduce very markedly the light from the blue end of the spectrum.

The colour user is again unfortunately situated in having no means at his disposal for dealing with the offending blue light, with the result that telephoto shots tend to a greater or lesser extent to contain an over-predominance of blue, especially in the shadows or darker portions of the scene. Much can be done to assist in this difficulty by the use of a really deep and efficient lens hood to prevent as much stray light as possible from striking the front objective of the lens, and the provision of a diaphragm opening at the rear end of the lens barrel will also help to reduce scatter and increase contrast.

Some years ago Mr. George H. Sewell drew attention to the fact that all sun-cast shadows tend to blueness due, obviously, to the colour of the incident sky light illuminating them. It is an interesting and enlightening experiment to make a short test shot of a subject wholly in the shadow on a clear sunny day when clouds are absent from the sky. The result will convey the truth of his observation more clearly and forcibly than any written word.

In artificial light colour work shots gain in character and interest if some intentional contrast is provided in place of the flat front lighting normally recommended. Articles on "Linking Contrast with Camera Exposure in Artificial Light," by P. C. Smethurst, which appeared in the December, 1937, and January, 1938, issues of *Amateur Cine World*, provide a guide as to what can be done in this direction, but when dealing with colour film it is necessary to take cognisance of the fact that slight variations in the strength of the main and flood lights make an appreciable difference to the colour rendering of faces. Hence, unless some special effect is wanted, the variation should not exceed 1 E.L.I. (Equivalent Light Intensity, being a difference of 1 aperture on readings taken by the High-Light method).

For High Key Effects

In most cases it will be found satisfactory to have a main light of ±0 and a flood (shadow) light of $-\frac{1}{2}$ or −1, never exceeding the latter for normal shots. For high key effects the lens aperture can be opened half a stop on those readings, converting them to a main light of $+\frac{1}{2}$ and a flood light of ±0 or $-\frac{1}{2}$. For low key shots the lens aperture can be closed half a stop, converting the original readings to a main light of $-\frac{1}{2}$ and a flood light of −1 or $-1\frac{1}{2}$. Backlight in high key shots should not normally exceed a value of +1 E.L.I., otherwise considerable loss of colour and burning out will be noticeable.

As colour film rapidly "clogs up" when under-exposed, it is essential when filming in artificial light to pay attention to the illumination of the background. To have a mid-shot or close-up of a person in colour surrounded by an impenetrable black background is disconcertingly unnatural. Lighting the background

(*Continued on page* 355)

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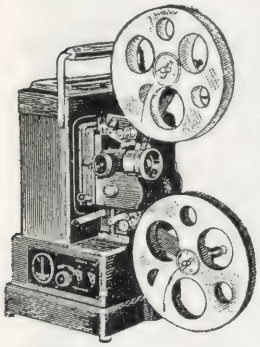

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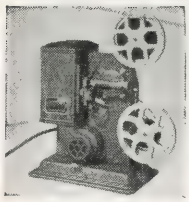

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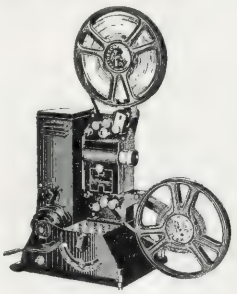

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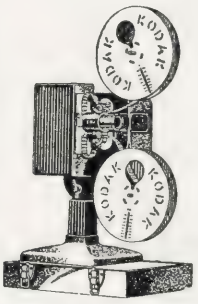

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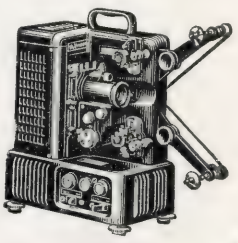

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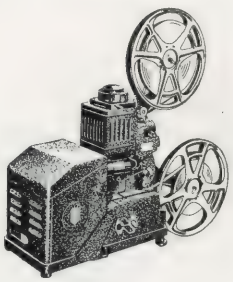

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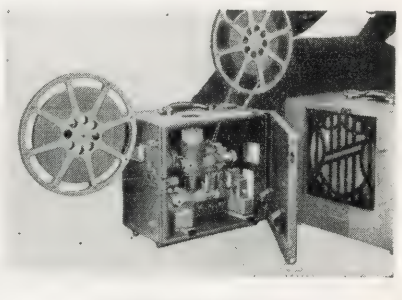

"FILMOSOUND" 138J.

This model is contained in two cases, which also accommodate a 1,600 ft. reel of film. Gives 45 minutes' show without a stop. Voltages on exciter lamp and photo cell are balanced automatically as the volume control is changed. New type of tilt device, operated by one hand. Motor rewind. Cash **£125 0 0**

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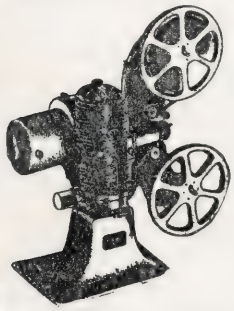

FILMO "8" PROJECTOR

Built by Bell-Howell, the world's largest cine-machinery manufacturers. Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind. 200 ft. film capacity. Cash price .. **£41 0 0**

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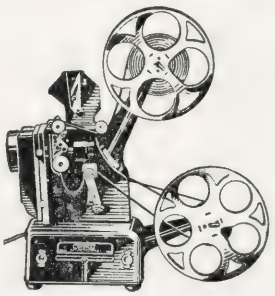

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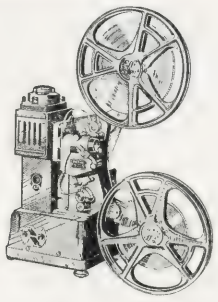

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The de luxe 9.5-mm. outfit. Takes 300 and 800 ft. spools. Sprocket fed. 200-watt lighting. New optical system. For use on A.C. mains 110 to 250 volts. The finest 9.5-mm. projector on the market **£30 0 0**

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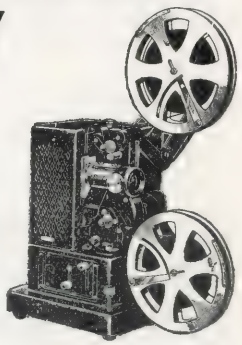

SIEMENS "SIXTEEN - 9"

Takes 9.5 and 16-mm. films, has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind, single-picture device, silent take-up, simple threading, self-contained resistance, centring device and safety switch. Cash price .. **£59 10 0**

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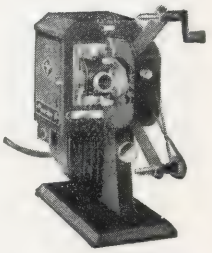

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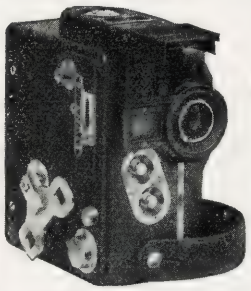

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With visually coupled photo-cell. Retains all the famous Ditmar features, including the "while-you-shoot" controls for aperture and the two speeds 16 and 32. Single frames by hand crank, etc. (9.5-mm. model). With f/2.8 lens .. **£21 0 0**

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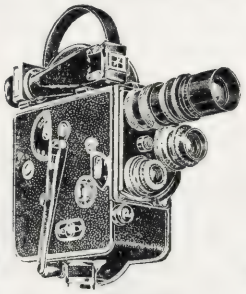

PAILLARD-BOLEX MODEL 16H

A beautifully-made turret-head camera with unique self-threading of film, movable tri-focal view-finder with parallax adjustment, hand crank, still pictures, etc., with f/1.5 Dallmeyer Speed ; can be had in either 16-mm. or 9.5-mm. **£45**

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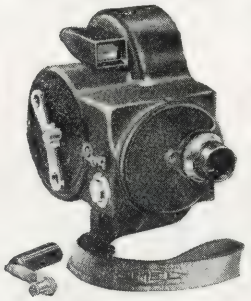

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With interchangeable lens feature, hand crank and reverse winding, giving lap dissolves, double exposures, etc. Takes double-run eight film, powerful constant speed motor. Model C61, with single speed and f/2.5 lens **£10 10 0**

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IS HOME PROCESSING WORTH WHILE?—3.

REALITY IN PROCESSING

In the issues dated August and September were set out the apparatus required and the principles to be followed to secure compensated processing under home conditions. In this article one method of practical application of the general theory is described.

By R. H. ALDER

THE second article in this series set out the general theory of compensation in home processing—a theory that is applicable through a number of different formulæ. To crystallise its practical application the present article describes a collection of formulæ which have been found to yield satisfactory results with a number of different makes of stock. It is not suggested that these are the only practicable solutions but they are simple to compound and easy to use.

Stock Solutions

1. Pinakryptol yellow .. .. .. 1 gram.
   Hot boiled water .. .. .. 35 ozs.

Boil the water for ten minutes to expel air; while hot measure 35 ozs. and dissolve the dye (a slow process); store in brown bottles in the dark.

2. Metol .. .. ½ oz.
   Sodium sulphite (cryst.) .. .. 6 ozs.
   Caustic soda .. .. .. 2 ozs.
   Hydroquinone .. .. .. 1½ ozs.
   Hot boiled water to .. .. 20 ozs.

In 14 oz. water at 100° Fahr. dissolve in the order shown; on adding the sulphite, the metol comes out as a flocculent precipitate which re-dissolves on adding the caustic soda. Make up with boiled water to 20 ozs. and store in small bottles with waxed corks.

3. Hypo .. .. 8 ozs.
   Hot boiled water to .. .. 20 ozs.

4. Potassium bromide .. .. 1 oz.
   Hot boiled water to .. .. 10 ozs.

5. Potassium Bichromate .. .. 1 oz.
   Hot boiled water to .. .. 20 ozs.

6. Potassium Permanganate .. 1 oz.
   Hot boiled water to .. .. 20 ozs.

7. Sulphuric acid (Sp. gr. 1.84) .. 1 oz.
   COLD boiled water to .. .. 20 ozs.

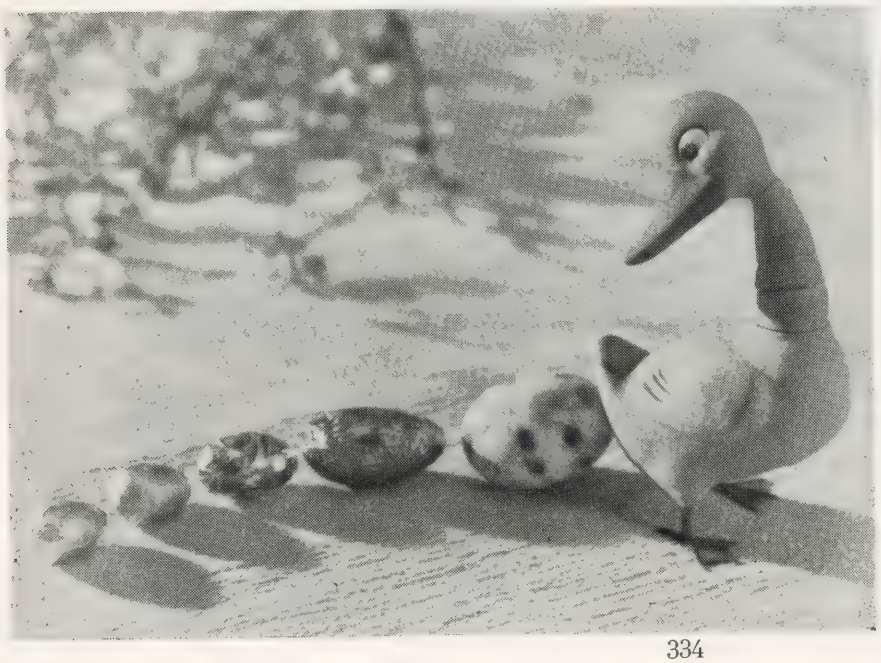
Always dribble acid slowly into water—to add water to the acid is highly dangerous.

8. Sodium sulphite (cryst.) .. .. 4 ozs.
   Hot boiled water to .. .. 20 ozs.

Make up not more than a week before use.

9. Ammonium persulphate.. .. 1 oz.
   COLD boiled water to .. .. 10 ozs.

To make up these solutions the operator needs a ten-ounce graduate, a slip of glass about ⅜″ wide to use as a stirring rod and accurate letter-scales. A glass funnel and some small pieces of cotton-wool to filter the solutions into their bottles (which must be scrupulously clean) are desirable. For subsequent measuring of liquids an *accurate* conical one-ounce measuring-glass, marked off in drachms, is essential, in addition to the ten-ounce graduate. All old labels on the bottles are dangerous—labels showing the formulæ of the contents are convenient.



Why not try simple animation work with models—one turn per picture? It is much less arduous than cartoon work and comparable effects can be obtained.

Starting Work

The working solution for desensitising is made by adding five ounces of Stock No. 1 to five ounces of water. This can be used repeatedly.

The basis of the first developer consists of one ounce of Stock No. 2 and one drachm of Stock No. 4, made up to ten ounces with water. When ascertaining the Watkins factor, as described in the last article, one drachm of Stock No. 3 is added before making up to ten ounces. It is not practicable to give a precise Watkins factor that will be correct for every operator since the apparent time of first appearance depends on the ocular sensitivity of the processor and the distance of the safe-light from the drum. For these reasons it is desirable to switch off all but the safe-light for at least two minutes before switching off that light

itself, and to keep the dish in which test strips are processed at the same distance from the light as the drum will be.

Within certain broad limits the Watkins factor which yields a high-light that is just transparent remains constant despite variations in exposure or in temperature, so long as the proportion of potassium bromide is unchanged. Even moderate dilution of the developer has little effect on the factor. For reversal processing the factor is rather higher than for neg.-pos. work.

When the factor has been established the next step is to find the correct proportion of solvent to yield satisfactory contrast over a range of exposures. With a constant proportion of bromide the amount of solvent is governed by (a) the characteristics of the film stock and (b) the range of contrast which suits the projector.

The shot which, in the earlier experiments, showed the correct Watkins factor, gives some indication of the amount of solvent required. If in that shot the contrast was too harsh, either the amount of solvent was too small or the exposure was much too short. Examination under a magnifying glass of the shadows in that shot will show which of these alternatives is more probable: if the shadows are dense but contain strong gradation when viewed against a strong light, the proportion of solvent was too low for that particular film stock; clogged-up shadows without detail signify that an increase of exposure was required.

If, on the other hand, the overall contrast is soft, shadows without detail indicate that the proportion of solvent was too great, but detail in the shadows coupled with washed-out high-lights show that the film was over-exposed. In any estimate based on these observations a change of 50% upwards or 30% downwards is the smallest which will make an appreciable difference to the results.

Projector Power and Contrast

In making these comparisons the experimental shots should be placed side-by-side with a shot which is known to show perfectly under the amateur's own projection conditions. Light, low-contrast positives suit low-power projectors on a large screen; stronger contrasts with heavier shadows are better for high-power projectors and for medium-power instruments used with a small screen. Consequently there can be no standardised " perfect " print.

From this comparison the correct proportion of solvent can be fairly closely estimated. As a final check three shots are exposed, one at one stop larger than normal, one at normal aperture and one at one stop smaller. Each of these is processed in a fresh lot of developer, in which the amount of solvent has been increased or decreased in the light of the observations described in the previous three paragraphs.

Since the time of appearance will vary with the exposure, the actual development times will be different for the three exposures but, by reason of the compensating solvent, the higher lights and the middle tones after reversal and blackening should be identical in the three shots. If, in the shot exposed at small aperture, the contrast is harsher than in the other two shots, the amount of solvent was too small: if the contrast decreases as aperture decreases the proportion of solvent was too high.

For these experiments mere nine-inch lengths (two-second shots) are sufficient, and these are processed not on the drum but in shallow vessels such as glass or bakelite tobacco ash-trays. The film should be kept moving during processing, since agitation affects development time.

A shot of a peaceful scene such as this needs smooth cutting to preserve the tranquillity of the subject. The shot must therefore be retained on the screen for an appreciable length of time.

In brief—

The following summarises the processes in order:—

1. *Desensitiser.*

Stock No. 1	5 ozs.
Water	5 ozs.

Immerse the film for two minutes. This should be done in perfect darkness.

2. *First Developer.*

Stock No. 2	1 oz.
Stock No. 3	1 drachm
Stock No. 4	1 drachm
Water to make	10 ozs.

Use this solution to find Watkins factor. If the contrast in the shot with correct high-lights is too harsh, increase the proportion of Stock No. 3 to 1½ or 2 drachms. If the contrast is too soft, reduce amount of Stock No. 3 to ½ or ¼ drachm. For any given make and grade of

(*Continued on page 337*)

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9.5 mm. Pathe **Motocamera** Model B, f/3.5 lens, good condition £2 7 6

9.5 **Coronet B** ; f/3.9 lens ; sky filter ; portrait attachments ; very good condition ; List £4 2 6 £3 0 0

16 mm. **De Vry** ; 20 mm. ; Graf f/3.5 lens ; interchangeable lens mount ; hand, also motor drive ; takes 50 ft. or 100 ft. film ; fair condition £3 3 0

16 mm. **Agfa** Movex Model 12 ; 2 cm. Agfa f/3.5 lens ; eye level and waist level finders ; case ; very good condition ; List £10 10 0 £6 0 0

16 mm. **Cine-Kodak** Model B.B. ; f/3.5 lens ; 2 speeds ; takes 50 ft. film ; good condition ; Cost £15 0 0 £7 10 0

9.5 **Dekko** ; Ross f/1.9 ; case ; good condition ; Cost £13 0 0 £8 15 0

16 mm. **Ensign** Simplex Pockette ; cassette loading ; focussing Dallmeyer f/2.9 lens ; 2 speeds ; interchangeable lens mount ; reflex and direct finders ; case ; as new ; List £25 0 0 .. .. £15 15 0

16 mm. **Magazine** Cine-Kodak ; f/1.9 lens ; 3 speeds ; good condition £34 10 0

PROJECTORS

9.5 mm. **Pathe Ace** ; resistance ; good condition £1 1 0

9.5 mm. **Pathe Home Movie** ; resistance ; case ; good condition £2 10 0

9.5 mm. **Coronet** Projector Model II; as new £6 15 0

16 mm. **Kodascope** Model C ; 2 in. lens ; resistance ; good condition £7 7 0

16 mm. **Ensign 100B** ; 2 in. Dallmeyer Superlite lens ; resistance ; good condition ; Cost £17 17 0 £12 12 0

9.5 mm. **Pathe 200B** ; 32 mm. lens ; 200-250 volt model ; case ; very good condition £13 10 0

9.5 mm. **Pathe Lux** ; Type O lamp ; case ; very good condition ; Cost £26 0 0 .. .. £13 15 0

9.5 mm. **Paillard Bolex P.A.** ; 250 watt model ; resistance ; as new ; Cost £26 0 0 .. .. £18 18 0

9.5 mm. **Pathe Lux** ; Types "O" and "S" lamps ; resistance ; case ; good condition ; List £30 0 0 £19 5 0

16 mm. **Kodascope Model B** ; self-threading ; 250 watt ; case ; very good condition £19 10 0

ACCESSORIES

1 in. **Dallmeyer f/1.8 lens,** for 16 mm. Projector ; good condition £1 10 0

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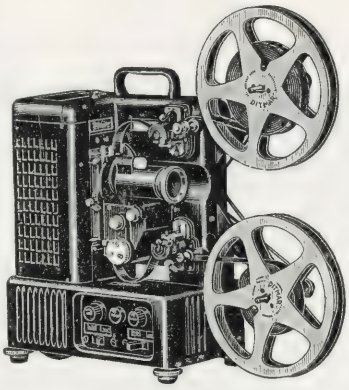
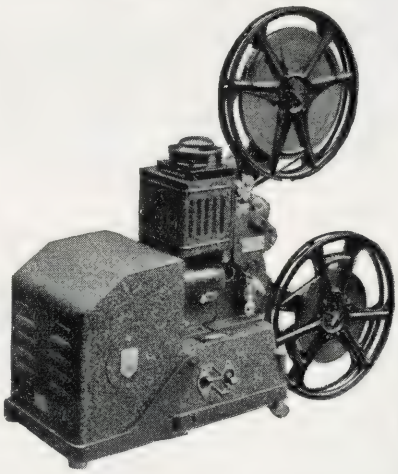
LET US DEMONSTRATE THE DITMAR DUO PROJECTOR



The advantage of two separate machines in one . . . separate film paths . . . separate claw mechanism . . . no loose parts . . . controls centralised and illuminated during projection..Models for 8/9.5-mm., 8/16 mm., 9.5/16-mm. . . . You can change over from one size to the other in ten seconds. . . . Three movements only are necessary : (1) Turn the claw selecting knob ; (2) slide the lamphouse, (3) and swivel the lens. Price for any model with f/1.6 interchangeable lens and 250-watt lamp of mains voltage, **£34 0 0**, or with 500-watt lamp and external resistance, **£3 10 0** extra. . . . Lamps from 100 to 750 watts can be used. . . . Easy operation. Motor rewind . . . silent running . . . direct lighting . . . brilliant stills. . . . Exchange your projector for a Ditmar. Let us make you an offer and demonstrate the "Duo," or send you latest catalogue. Hire purchase arranged.

THE PATHESCOPE 9.5 TALKIE OUTFIT £60 0 0



The capacity of the projector is 900 ft., allowing for 25 minutes without changing reels with sound films, or 36 minutes without changing reels with silent films. There is a gear change providing for either 16 or 24 single pictures per second. The output of the projector is 2 watts and it can be run on an alternating current house electricity supply from 110-250 volts 50 cycles. The projector is fitted with a 200-watt low voltage 13-amp. lamp, has a 32-mm. lens and motor-driven rewind. The performance of the machine is silent and the pictures on the screen are flickerless. **A further important point is that the sound-track on the 9.5-mm. film is reduced direct from the standard size without being condensed either vertically or horizontally, thus giving undistorted sound.** There are 24 Pathe Library (9.5-mm. Sound) films already available and the number will be augmented at the rate of 25 films each month.

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CAMERAS

9.5 mm. **Cine-Nizo** Model F ; Cassar f/2.8 ; 2 speeds ; wind for trick work (capacity 30 ft.) ; good condition £5 17 6

9.5 mm. Pathe **Motocamera** De Luxe ; 2 cm. Zeiss Triotar f/2.9 ; case ; good condition .. £5 17 6

9.5 mm. **Dekko** ; Dallmeyer f/1.9 ; good condition £6 17 6

16 mm. **Ensign** ; 1 in. Cinar f/2.8 ; 8, 16, 64 frames per sec ; leather case ; fair condition .. £7 10 0

16 mm. **Cine-Kodak** B.B. Junior ; 1 in. Kodak f/3.5 lens ; very good condition £7 15 0

9.5 mm. Pathe **Motocamera** de Luxe ; Meyer f/1.5 lens ; good condition £8 17 6

9.5 mm. **Cine-Nizo** Model F. ; Meyer Plasmat f/1.5 ; good condition £8 19 6

9.5 mm. Pathe **Motocamera** De Luxe ; Hermagis f/2.5 ; Tele attachment ; Super case ; very good condition ; Cost £20 18 0 .. £10 17 6

8 mm. **Bell & Howell** "Coronation ;" f/3.5 lens ; good condition ; List £16 15 0 .. .. £12 17 6

16 mm. **Cine-Kodak** Model B ; f/1.9 lens ; takes 50 or 100 ft. ; waist level finder ; good condition .. £13 10 0

16 mm. **Siemens** Model B ; f/2.8 lens ; as new £18 18 0

16 mm. Zeiss **Movikon** ; f/1.4 Sonnar ; as new ; List £98 10 0 £67 10 0

PROJECTORS

9.5 mm. **Pathe Imp** ; motor ; super attachment : good condition ; List £7 0 0.. .. .. £3 17 6

16 mm. **Zeiss** ; 100 watt lamp ; fair condition £5 17 6

9.5 mm. **Pathe Home Movie** ; double claw ; Type "C" motor ; super attachment ; double resistance ; good condition £6 19 6

16 mm. **Ensign** Silent Sixteen 180 ; 180 watt lamp ; resistance ; good condition £7 10 0

9.5 **Pathe "H"** ; 32 mm. lens ; double claw ; resistance : good condition ; List £11 0 0.. £8 17 6

ACCESSORIES

Kodak Jay Nay **Projector Stand** ; as new ; List £1 12 6 .. £1 2 6

40 x 30 in. Hunter **Self Recta Screen** ; very good condition ; List £3 2 6 .. .. £1 15 0

25 mm. **Dallmeyer Lens** for Pathe 200 B. Projector ; good condition ; Cost £3 3 0 .. .. £2 2 0

5 cm. **Meyer** long focus lens ; for Siemens projector ; good condition ; Cost £5 5 0.. .. £2 10 0

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Home Processing

(Continued from page 335)

film a fixed proportion of Stock No. 3 will give constant contrast, provided the film is developed for the time shown by Watkins factor.

First developer is used for one film only—but *see* " Darkening " below.

3. *Reversal.*

(a) For under and correct exposures—

Stock No. 5	1 oz.
Stock No. 7	1 oz.
Water to make	10 ozs.

(b) For over-exposures—

Stock No. 6	½ oz.
Stock No. 7	1 oz.
Water to make	10 ozs.

In the case of (b) use once only. In the case of (a) the solution *may* be used again, but fresh solution gives greater certainty of stainless results.

4. *Bleaching.*

Stock No. 8	10 ozs.
Stock No. 7	2 drachms

May be used for two films *in succession*; otherwise throw away after use.

5. *Darkening.*

If the image is thick, use the first developer again. If the creamy deposit is normal or thin, use

Stock No. 2	½ oz.
Stock No. 4	1 drachm
Water to make	10 ozs.

In either case develop until the film is as black at the back as at the front.

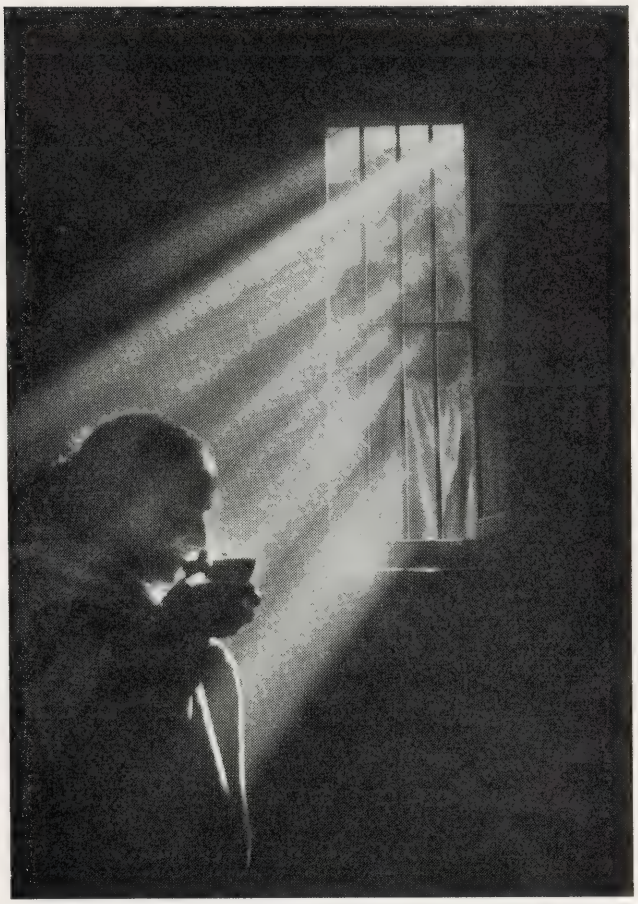
Washing Between Processes

After first development and after reversal, wash thoroughly for five minutes, rotating the drum constantly and changing the water every minute. During washing after reversal and throughout subsequent processes the film is exposed to white light through the diffuser. After bleaching a thorough rinse suffices. After darkening a thorough wash in at least six changes of water. If the water is hard, after the last wash rinse in

Hydrochloric acid ("commercial pure")	1 drachm
Water to make	10 ozs.

Drying

Loop the film *loosely* round a towel-horse, spooling it off the drum so that the back of the film is in contact with the rods. After two minutes, drain the drops of water from the bottom of each loop by touching it with the knuckle of a damped fore-finger.



The home-processor need not fear to take shots of this kind, for he is able to exercise control to ensure that the effects he aims at are achieved.

The amateur who follows this system faithfully cannot fail to get consistent " normal " results unless his exposures are grossly irregular. The process of non-uniform exposures and the securing of special effects will next be considered.

RELIGIOUS FILM THEATRE

The Rev. Brian Hession of the Dawn Trust, Ltd., with the support of Mr. Gordon Selfridge, will, on Sept. 19th, open the Grotrian Hall, Wigmore Street, for a season, as a Religious Film Theatre. The film to be featured is " From The Manger to the Cross."

This picture was filmed in Palestine in 1912 before the modernisation of that country took place and has been revived again and again. Its present revival is with spoken bible commentary over each scene and a musical background. It lasts 75 minutes and is being projected on 16mm. sound projectors.

There will be eight showings daily. On Sunday afternoons at 2.30 p.m. Mr. Hession will revive his Religious Film Services, incorporating " The Passing of the Third Floor Back," which were so successful at the Metropole, Victoria, in June, 1937.

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Choosing the EQUIPMENT

By L. A. NOTCUTT, D.I.C.

¶ *For the past three years Major Notcutt has been engaged in making films on a professional scale with amateur 16 mm. apparatus. In this series of articles he gives practical advice to amateurs based on his experiences.*

His task was to investigate the possibilities of establishing native cinemas in Africa, and for this purpose he had to make films suited to such cinemas. Since the scheme would only be practical if the films could be made very inexpensively much of his work is especially applicable to amateurs.

IN these articles I am addressing myself to the amateur who desires to produce films of a quality approaching that of the professional. This is possible if he will provide himself with the necessary equipment, which, of course, must be far less expensive than professional equipment, if he will limit himself to such subjects as do not require the perfection of directing, acting or lighting that is available to the professional and if he will methodically study the technique to secure the results desired.

A Point of Great Importance

One point is of immense importance and I think very little realised : no matter how good an amateur may be he will fail to compete with professional films unless it is shown on a large screen. I think the reason for this is psychological in that on the large screen the human characters are at least life-size, but the improvement is astonishing. We used Bolex 500 watt projectors and screens 10 feet wide, but on occasions have projected pictures as large as 18 ft.

Our screens were plain calico and with a two-bladed shutter in the projector the illumination on a 10 feet screen is adequate. Very few amateurs can exhibit a ten-foot picture in their own homes, as the projector must be 43 feet from the screen with a standard two inch projector lens, but it is, of course, easy to do this in a small hall.

The two-bladed shutter is important as it increases the illumination by some fifty per cent. ; on a small screen it produces slight flicker which is the reason why three- or four-bladed shutters are normally used for amateur projectors. A sprayed aluminium screen would be an advantage, but the inexpensive calico screen really gives an excellent picture if the film is not printed too darkly.

Processing 'In the Field'

While reversal film, automatically corrected in processing, is ideal for the novice, the negative-positive method is better for the more advanced worker. Apart from the fact that additional copies can be made of the film, it enables him to add fades and dissolves where he will and—what is little done, but of considerable importance—it enables him to improve individual shots by methods described later.

We did all our own processing in the field but it is a troublesome business which is scarcely worthwhile except for the amateur with plenty of time on his hands.

Filming with two cameras. The camera on the right is clamped on the scene, and has a one inch lens. The camera on the left (not visible) has a three inch lens and is swung about to pick up close-ups of the important parts of the action. Both cameras run continuously throughout the brief scene. Behind the characters is seen a mirror used to provide back lighting on the principal character. Inexpensive dupe film stock was being used for this shot.

The main advantage is that the amateur is able to exercise individual control and can use the more expensive finer grain developers. We used the drum method which uses so little developer that one can afford to throw it away each time and so develop under the best conditions. The printing machine is the main item of expense.

Whether or not the amateur processes his own film it is essential for the best results that he should be able to print and process short lengths. The printing can be done in the camera and the little processing outfit need only cost a few shillings. The advantages of this are : (a) to reprint shots that have previously been printed too dark or too light ; (b) to modify shots that are over- or under-exposed ; (c) to increase or reduce the degree of contrast ; (d) to make fades and dissolves just where you want them ; (e) to reprint shots that have been too much cut up during the process of editing changes and (f) to be able to make film tests and experiments. This will all be gone into later.

I would prefer two inexpensive cameras to one expensive and elaborate model. We used a 16mm. camera costing, I think, about eighteen guineas with a one-inch f/2.8 lens, and a different model with turret and focussing eyepiece. The latter camera is, of course, much more elaborate and in many ways far more convenient, but there is very little that can be done with it which cannot be done just as well with the inexpensive one.

(*Continued on next page*)

Choosing the Equipment

(Continued from previous page)

I should find it very difficult to secure all the results I wanted with only one lens. Three lenses—a standard one-inch, a three-inch and a wide angle—provide an ideal arrangement. For a fourth I should have a high speed lens with an aperture of f/1.5, the other lenses having a maximum aperture of about f/2.9, which is adequate for ordinary purposes.

Lens filters are of great importance. I used plain gelatine cut into circles costing a penny each and threw them away freely.

A tripod is absolutely essential as is an electric exposure meter. There are also two other accessories of which I make a lot of use, the first being a little gadget to alter stop or focus while actually shooting and the second is a focussing eyepiece with a high-power magnifier to study focus problems before shooting.

Systematic Tests

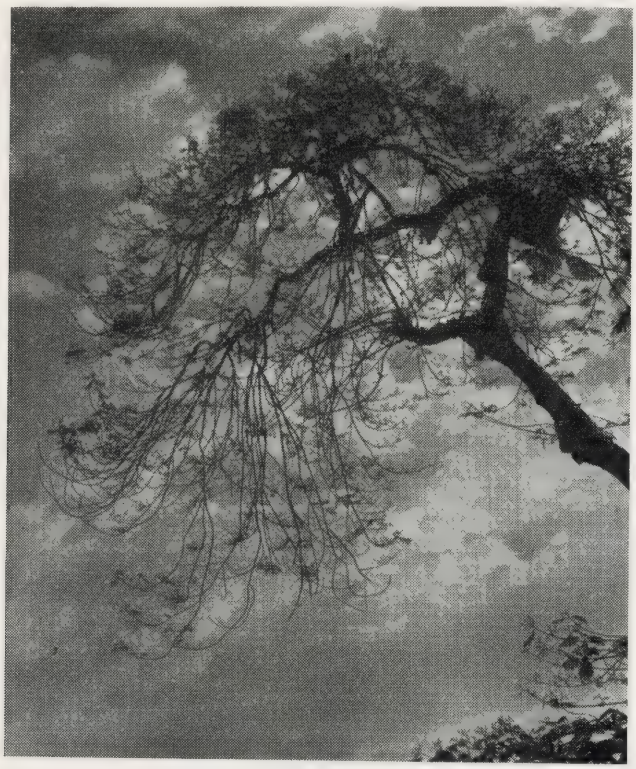
One reason why a professional obtains better results than an amateur is that he conducts systematic tests. In these articles I shall be outlining a system of tests by which an amateur can learn a great deal, not only about photography in general, but about the idiosyncrasies of his own equipment.

Editing is the weak point of most amateurs, mainly, I think, because it is so difficult to give exact rules in connection with it. I shall be giving a method whereby the amateur can learn the rudiments in an easy way and he ought to acquire this knowledge before he makes any attempt at serious filming. Editing equipment can be of the simplest but it must be systematic. By far the most important item of a professional editor's equipment is his "Moviola," which enables him comfortably to view each shot in motion. It is quite easy to make such an instrument from a second-hand projector, as will be described later. Why no such instrument is on the market for amateurs I cannot understand.

I have found that for at least 10 per cent. of my shots I want two cameras to secure good results. For quite a high proportion of such shots I have found it possible to use a very cheap grade of film provided the subject is in exterior in the full sun and the lenses have an aperture of up to f/2.8. The advantage of working with two cameras is that you can simultaneously shoot a medium and a close-up shot, which can then be effectively edited into a good picture without the immense difficulties in 'action matching' that occur if the scene has to be repeated for the close-ups when only one camera is used. Since one of the cameras can be fixed to frame the desired scene as a medium shot it is quite possible for one man to operate both cameras if no assistance happens to be available.

We had a battery of seven lenses for our 16mm. cameras and we used them as follows :—

Type	*Maximum Aperture*	*Purpose*	*Percentage of shots taken*
One-inch	f/2.9	This lens is always used unless there was some reason to select another	62
15mm. wide angle	f/2.9	(a) When there was insufficient space to use a one-inch lens; (b) to secure a wide field in the background; and (c) for shots of insects and small objects, as described later	18
Three-inch	f/4	Often in camera work and for close-ups of those who were camera shy	10
Two-inch	f/2.9	When the use of a one-inch lens on a figure in close-up gave either too wide a field of background or when it was desired to get the background rather more out-of-focus as compared with the figure in close-up	4
One-inch	f/1.5	On occasions when f/2.9 was insufficient exposure	2
Four-inch	f/3.5	Solely for telephoto work ..	2
One-inch fixed focus	f/3.5	For snapshooting and when we loaned a camera to a novice to get a shot for us..	2
			100 %



An orange filter here makes the picture. Without it the sky, an integral part of the scene, would be featureless.

The pictorial quality of professional exterior film work lies partly in its composition and partly in its cloud effects. The rules of composition are not difficult to learn for simple application and cloud effects merely depend on the use of a filter in front of the lens, but not the usual yellow filters supplied for amateur cine lenses.

What is needed is either an orange or a red filter, the effect of which is to make blue appear darker than it

(Continued on page 355)

The Compleat Movie-Maker

Complete Equipment Built Round Inexpensive 16 mm. Camera

By

STANLEY W. BOWLER, A.R.P.S.

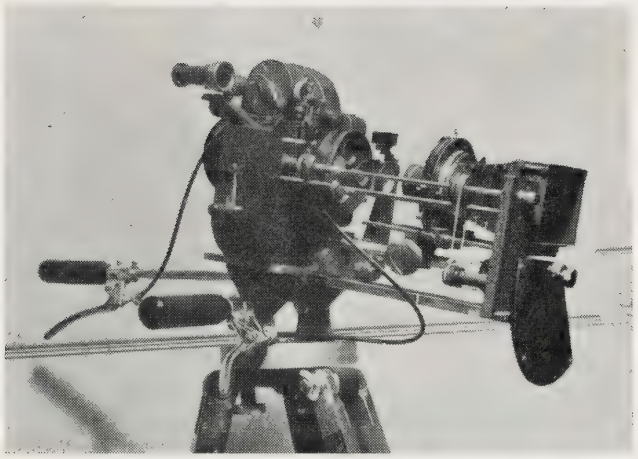


Fig. 1

FROM time to time in *Amateur Cine World*, descriptive articles have been given on various accessories for the cine-camera, and many enquiries have been answered dealing with such matters as lens-hoods and filter-mountings. I was particularly interested, therefore, to come across recently an amateur movie-maker's outfit which appeared to combine all the possible mechanical requirements for successful film-making.

The basis of the whole outfit is a standard 16 mm. camera, around which have been grouped such accessories as its owner considered necessary for his work. Figures 1 and 2 show the general appearance of the assembly viewed from the front-and-side and back respectively. In the first place it should be noted that from the top of the tripod upwards, the assembly should be considered as one unit, and it is in this form that it packs away into a specially constructed oak carrying case. The legs of the special tripod are then packed separately.

The tripod top is also of interest, since its own particular features make for very easy working—the long pan. handle should be noted, together with the short grip at the right-hand-side which by a twisting movement controls the degree of friction on the tilting movement. The function of the Bowden-wire cable-brake handles is described later. The friction control for the panoraming movement will be seen projecting downwards on the underside of the tripod top in both illustrations.

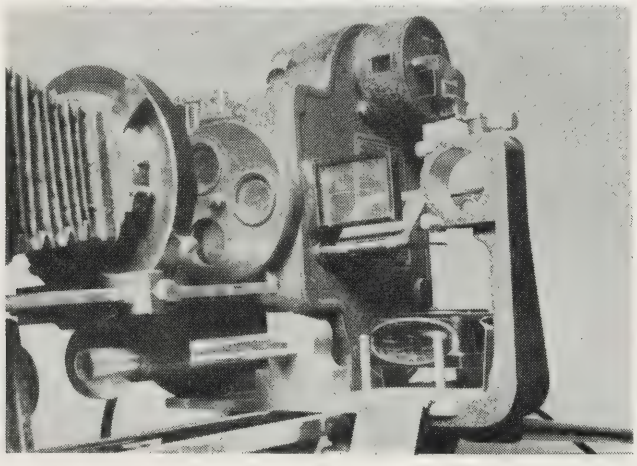


Fig. 3

Above the axis of the tilting movement is the platform upon which and out of which are built all the various components, together with the camera fixing and location. Reference to Figure 3 will show what I consider to be the most important point about the whole apparatus, and that is the solid mounting provided for what is known in professional circles as the "front-attachments." Under this heading are grouped all those accessories and gadgets which are carried in front of the camera, and which generally are best supported off the tripod head rather than on the front of the lens.

Figure 4 shows in close-up the front-attachment and its component parts sliding upon the rail-mounting

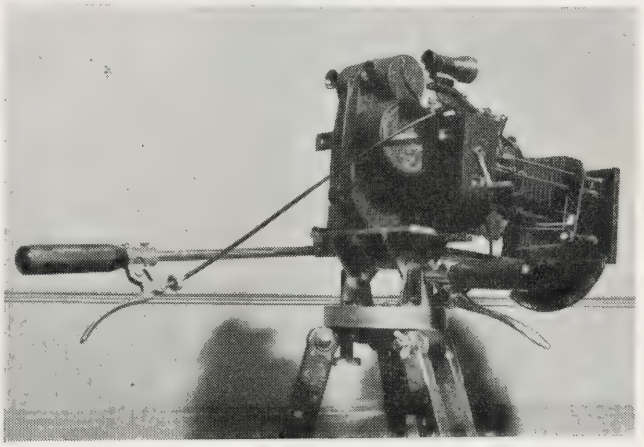


Fig. 2

previously referred to. Nearest to the camera is the means provided for effecting the junction between the particular lens in use and the lens-hood, effects-box or matte-box as it is variously known. Next comes the filter holder with its spring-cover to prevent light leaking onto the surface of the filter. In this way the filter is kept close to the lens, and fully covered by the extension of the box in front of it.

The next large disc contains the iris diaphragm which is used for circular vignette effects, i.e., iris-in or iris-out. Mounted immediately next to this is the cell containing a Pola-screen, the control bar of which can be seen projecting through a slot. Then come the extensible

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The Compleat Movie-Maker

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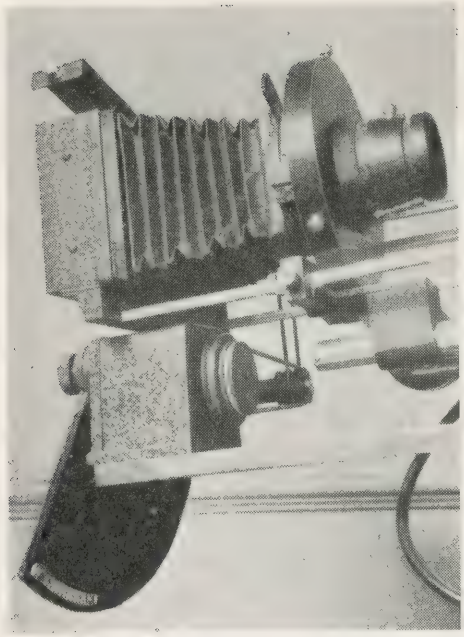

Fig. 4

bellows to allow freedom of movement of the panel containing the fittings just referred to, so that it may be moved away from the camera when it is desired to swing the turret-head.

The bellows form of construction for the effects-box is much more satisfactory than a straight-sided box, since there is very much less chance of light striking the interior of it and being reflected into the lens. (For the same reason good lens-hoods when made of metal internally blacked have rings cut into them to give a similar effect on a smaller scale).

The bellows are fixed to the front opening of the box, which is solid and fixed to the guide-rails, and this box has a spring lid. Into this box can be fitted any of a large number of different masks or "mattes," such as key-hole, binocular and other effects. The extension of the box thus brings such masks into the best place for such effect cut-outs. So much for the effects-box. The next point of interest lies in the additional equipment mounted on the camera itself.

Remote-Controlled Release

In the first place, the normal release is not used, but is remotely controlled through the Bowden-wire cable from the brake-handle on the pan. handle. The cable for this and its termination in a spring-loaded return coupling onto the camera button-release can be seen in Figure 5 (the cable coming in from the right-hand side of the illustration). On each side of the camera, instead of on one side only, is fitted a pair of optical matched finders, which between them cover the whole range of useful focal lengths of lenses used on the camera. Immediately below the optical finder on the door side of the camera (Figure 3) can be seen an open Newton type finder, which is fitted with cover masks which swing up into place for lenses of different focal lengths. Below this again is fitted a chock into which slips a normal type exposure meter.

There is one other "finder" which is of interest. This viewer, corrected for working with panchromatic film (i.e., a filter which renders very nearly correctly in monochrome the effect of the scene as it will appear on the film) can be seen standing up above the optical finders in both Figs. 1 and 2. This visual filter is probably of the most help when working on interiors under artificial lighting, since its use enables one to determine to some extent the quality of the lighting, i.e., whether it is too contrasty or not.

Finally, reference should be made to Figure 5, which shows the gear-box assembly mounted on the motor side of the camera. The normal winding connection and the hand-turn connection are brought out through this gear-box, and incorporated in it are frame counters, one of which can be seen in the illustration.

Also extending out of this gear box is the drive for the radial wipe mechanism. This is controlled through the other Bowden-wire cable (coming into the picture from the left-hand-side) terminating on the rotating handle which adjusts the friction on the tilting spindle. The drive is transmitted through a friction-type clutch, so that the wipe-off or wipe-on can be started as and when required.

The transmission spindle down to the front end of the effects-box can be clearly seen again in Figures 1 and 2. From this long spindle, belt drives are taken down onto another gear-box immediately under the open end of the effects-box which can best be seen in Figure 4. From this gear-box a drive is taken to the wipe blade itself. It should, of course, be appreciated that the camera can be rewound for all the usual effects, the precise amount of the rewinding being checked by means of the frame counter provided.

Although this outfit (designed and produced by an amateur cinematographer, Mr. S. J. Matthews, of Ace Movies) may be very elaborate and outside the ordinary needs of everyday filming, it does show how a comprehensive selection of accessories can be mounted round the camera. It also shows many of the points which have previously been referred to in *Amateur Cine World* actually in use for serious film making.

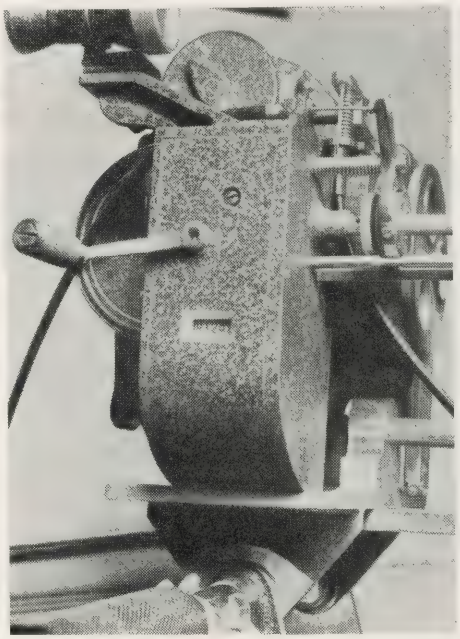

Fig. 5

The scope* behind the GeBescope

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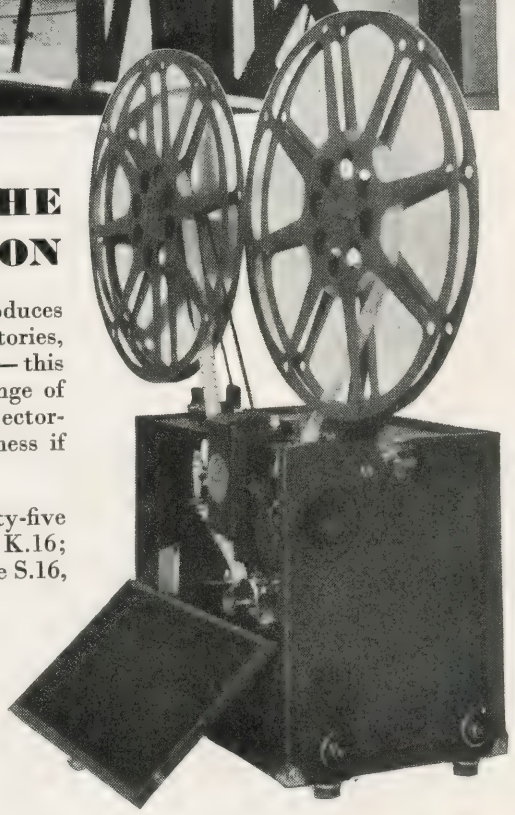
GeBescope 16mm. sound-on-film projectors are priced from eighty-five guineas. They are made in three models of varying size and power — K.16; L.16; and H.16. There is also an extremely efficient silent projector, the S.16, priced at £39.



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Readers' FILMS Reviewed

Make up your mind to win a plaque like this, this year. Ten of these are awarded annually, and are among the most coveted awards of amateur cinematography.

Note: The illustration opposite is much reduced.

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

ADVANCE BY RETREAT. *By S.Y.A. FILM UNIT. 250ft. 9.5mm.*

An intriguing title for an interesting film which picturizes a rest house managed by a religious body, under the control of a priest. To this house young people come for a few days to receive spiritual refreshment and mental as well as physical rest. The film is imaginatively handled, showing as it does the activities of the place and the young people at their devotions, but it is rather too fragmentary—rather like a filmed synopsis.

The subject demanded more footage. The tempo must necessarily be slow and smooth. It is true that none of the shots is individually too short, but in the limited footage it has only been possible to present the major incidents; the minor ones that would help to build up interest in those principal shots are not dealt with. It is as if this is a film of headlines (and the plethora of titles help to suggest this), reverently handled but too stark.

The film is, in short, too episodic, but this apart, it is very nicely done and should, through the sympathetic treatment that has been accorded it, influence the right audience to take more than a passive interest in the organisation with which it deals. A Leader has been awarded.

LIFE. *By J. CHAPMAN, A.R.P.S. 250 ft. 16mm.*

A main title should give some idea of what the film is about. It need give only the slightest indication and can be as vague as you like. It can be lyrical or matter-of-fact. No one expects a film called "Storm Over Asia" to be about a real storm over Asia; if you consider the title prosaically you realise that one storm alone could not possibly ravage the whole of a vast continent. So you accept the fact that the title is descriptive of an upheaval. It does not matter that you may not know what that upheaval is. You go to the cinema to find out. You are, however, attuned to the theme of the film before you see it.

But what of a film that goes by the generic title, "Life"? To the song writer, Life is just a bowl of cherries. To the poet it is a "dome of many-coloured glass that stains the white radiance of eternity." We rather anticipated that the film would be a scientific exposition of the life cycle of something or other, but the opening sequences had us completely puzzled.

A sub-title runs, "A few shots from your own borough, Poole." Then come harbour scenes and general views. We supposed, therefore, that the film was a documentary of the author's home town and that the main title indicated the daily round. So then we cast around for a better title to describe a film of this kind. "Life is Like That" occurred to us, for this suggests the trivial happenings and petty irritations that make up the sum total of life for most of us. But the film was not like that.

The Ordinary Things

The opening scenes are, of course, intended to evoke an atmosphere of ordinariness and normality. This is our home town in which nothing much happens. The author has therefore properly shown the ordinary things and typical views in a number of very well chosen shots. But in the midst of these sequences he shows a diver being lowered into the water and then coming out of it.

Now exploring the bed of the river is not a typical activity of any town. Where one would certainly not

A break between shots of Ace Movies' "The Miracle." Director Ben Carleton discusses a scene with Betty Warner and Frank Biggs, featured players. J. Swaine is by the 2K, while J. Matthews, camera, lights a cigarette for M. Fowler.

Just broken dolls in the street market, but what excellent cine material this kind of thing is! A tour round the stalls would make an interesting feature for a cine magazine.

stop and look at this gable or that over-hanging roof, one would certainly stand awhile and watch a diver at work. The author was naturally curious about it but he had overlooked the fact that the shots had no place in his film. They make one wonder, whereas the whole purpose of these sequences is to lull the audience into placid contentment.

Even were the shots in place they are inadequate, for they merely show a diver going down and coming up immediately afterwards. What was he doing? A film must explain. We quite frequently see in amateur films shots of crowds intent on something, but are given no indication of what they are interested in. If you rouse an audience's curiosity you must satisfy it.

From the harbour we progress to street scenes in Poole. Then we have a sub-title, "Supposing this had been—you," the 'you' rapidly approaching until it fills the screen. A man is standing by a lamp post lighting a cigarette. He steps off into the road—and a car catapults him into the air. The smash is quite terrific—certainly one of the best we have ever seen in an amateur film. The lamp post (and it seems to be real) is uprooted from the pavement and hurled many feet off the ground.

Realistic Accident Sequence

Apparently there were two cameras working on this for we are shown the accident again from a different angle. The first part of this second shot should be cut so that the action dovetails. The essence of the shots is their breathlessness; if you repeat them you destroy the spontaneity. We can quite appreciate the author's satisfaction in securing such excellent shots, but he must not allow it to defeat his purpose.

An ambulance arrives and the victim is taken to hospital. We see him on the operating table and then are taken for a short tour of the hospital. We do not see him again, although a sub-title informs us that prompt action by ambulance and hospital has prevented a fatality and the film ends on an appeal for funds for the hospital.

Disregarding for a moment the points arising from the inadequate construction of the film, let us consider the sequences showing the crash, for in addition to being a publicity film of sorts for the hospital, the production is also a salutary warning against the dangers of the road. When one reads in a daily newspaper of a car smash, a murder—violence of any kind—one is rarely more than casually interested. These things happen to the other fellow— never to one's self. By reconstructing the affair before our eyes the film makes it real and vivid, but it is still the other fellow who is the victim. Yet the film has the power of putting the audience in the place of the victim and to do so is surely the most effective way of driving home the lesson.

As one of the millions with the doubtful distinction of having been run over, we feel we may lay claim to some authority in describing how an accident sequence should be filmed. There is the car blinding towards one. Probably it may be doing little more than thirty, but when it is coming directly towards one and there is no way of escape it seems much more. Even so, there is time to hesitate. It is this hesitation and uncertainty that give the victim his most unpleasant moment. If they are caught in the middle of the road in the path of an oncoming car most people stop and make as if to turn, thus making a nice target. Let the camera momentarily take the place of the pedestrian and dart backwards and forwards while the car rushes on.

The Victim's Feelings

At the moment of impact it is doubtful whether the victim is consciously aware of physical pain. One is conscious of a blinding flash (very simple to show cinematically) and if the injury is a serious one, nothing more. But if the film-maker is to try and convey to his audience the sensations experienced by the pedestrian he must obviously arrange matters so that the unfortunate person does not completely lose consciousness.

For our part, when we were catapulted on to the pavement, the sensation, dimly perceived, of flying through space and appearing to defy the laws of gravity was pleasant rather than overwise, because there was no time to think about how one would land. We met the pavement head first, but were not aware of it, so this part of the business must be shown objectively. Show the victim striking the pavement or road; it is likely to be more uncomfortable for the audience than for anyone actually maltreated in this way and you must not allow them to think for one moment that it might not be quite so bad as they think.

Now no sane adult would of his own accord lie prone on the pavement and look up at the sky. It comes as a shock to find familiar surroundings quite topsy-turvy.

(*Continued on next page*)

Readers' Films Reviewed

(Continued from previous page)

Bold close-ups, taken at your leisure, of everyday objects, can very usefully be included in your library of incidental shots. Train wheel shots can of themselves suggest a journey without the necessity for showing it in detail.

Administer this shock to your audience. Have the camera on the ground, pointing upwards; see that the lens is out of focus. Then the outlines of people bending over one gradually become clearer. One feels slightly embarrassed and wishes everyone would go away, but they appear to crowd round thicker. Then they merge into each other again and flickering pinpoints of light stab a sudden darkness . . .

It seems one has been lying there for years. One would very much like to go on lying there. There does not seem to be any point in making any more effort in this world. Out of the corner of one's eye one glimpses a wheel and a stretcher by it. Although we ourselves were more or less whole we were quite convinced that we were in a considerable number of pieces and wondered idly how we would be collected and put on to the stretcher. But we were not aware of even being lifted on to it. The ambulance men do their work very well. The ambulance moves off and through the window one sees people staring . . . Always people staring . . .

Shots descriptive of the hazy impressions of the victim should be intercut with shots of activities at the scene of the accident. It needs some skill but there is a fascinating field here for experiment.

More staring at the hospital. The victim is laid on a sort of swivel bed and various people in white come and look at him gravely. Through an open door a constable is sitting patiently waiting, notebook in hand. The constable should have quite a little part to play in the film. After the first shock of the accident it is often the relatives who suffer more than the victim. Force this home . . . The arrival of the policeman at the house. " Mrs. Smith ? " Mrs. Smith flutteringly acknowledges her identity. Then come the questioning, the panic. If a person is careless of his own well-being he might at least wish to avoid anxiety on the part of others.

An accident sequence staged on these lines should be compelling, but there still remains the necessity to lead up to it effectively. In the attempt to show that an accident can happen to anyone of us when we least expect it the author of " Life " has unbalanced his film by too long an introduction in which nothing happens, and which seems to have no direct bearing on the plot. And since it is not the car smash but the plea for the hospital which is the major theme of the film, it might very well have opened with the street scenes and the man stepping off the pavement. Or if he did not want to introduce the smash too soon (although the earlier the better because the film is short) he could have begun with a kaleidoscope of normal scenes and incidents, consisting chiefly of quick dissolves. They should be of people rather than places—people doing ordinary, everyday things: shopping, answering the door to tradesmen, going for a walk.

Individually each of the shots in " Life " is very well done. They have a smoothness and precision which place the film well above the average. It is just that the construction is faulty.

THE LADY UNDERSTANDS. *By PALMERS GREEN C.S. 400 ft. 16mm.*

It was all due to her husband's cleverness and presence of mind. She had gone to bed while he had stayed up reading. A thief appeared behind the curtains in the drawing-room downstairs. At last the husband became aware of him. The thief motioned him to silence. He had come to rob and was not going to stand on ceremony. The lady upstairs became uneasy. Below, the two heard her descending the stairs. The thief backed behind the curtain, plainly inferred: " One word to your wife and you're wiped out."

Wife enters drawing-room and goes to bookcase to search for something to read. Not daring to give any sign of the true state of affairs her husband follows her to the bookcase. In an uneasy silence he helps her to choose some books. He picks them out himself. First one, which she examines, then another and another.

With three books under her arm the lady goes out of the room. Her husband has said not a word to her about the thief behind the curtain. And then a few minutes after she had left the police arrive and the intruder is caught. How was it done ? The first book he selected for her bore the title, " We are Not Alone." The second was called " The Man Behind the Curtain," the third, " To Catch a Thief." These are all names of actual novels—not titles specially drawn for the occasion.

The plot is most ingenious and the production as a whole is extremely competent. A Leader film.

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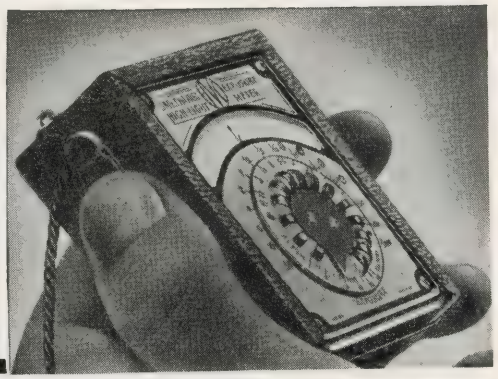

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IMPORTANT ANNOUNCEMENT

As mentioned in our advertisement on page 324 of this issue, R. G. Lewis (Cine), who specialize entirely in catering for the amateur cinematographer, announce the various services to be offered during the 1938-39 season. It is significant that R. G. Lewis (Cine) are rapidly gaining the patronage of amateurs throughout Great Britain, and this is undoubtedly due to the excellent services rendered to their customers.

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- More space has been acquired adjoining our cine showrooms, and we now have four demonstration rooms fully equipped for all voltages where a comparative demonstration can be seen.
- A library of films is available for both silent and sound projectors, and we also act as agents for Gaumont-British, Ensign, Kodak, Brunswick and Pathe Libraries.
- A fully equipped workshop is available, with three mechanics in constant employment, who overhaul and adjust apparatus, and special work will be undertaken upon request.
- More than 100 free catalogues are available, describing and illustrating various cameras, projectors and accessories. Other services include a six months' guarantee for second-hand apparatus, two years' free maintenance of projectors, seven days' approval, period confidential hire purchase facilities with the minimum formalities.
- Our staff, who are under the direction of Mr. F. A. Sandell, are all keen movie makers and you will find them knowledgeable, courteous and willing to help you with your problems. Our general policy is not to sell anything and everything, but to help amateurs as much as we can by advice, in seeing that they have the best equipment to enable them to obtain the best possible results.

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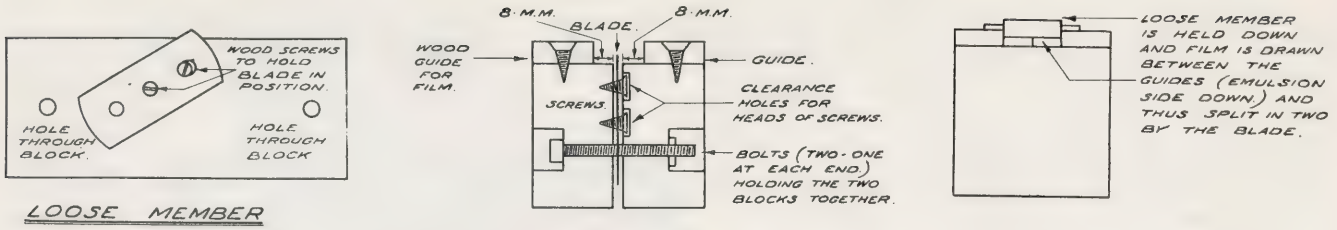
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8 M.M.
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CLEARANCE HOLES FOR HEADS OF SCREWS.
SCREWS.
BOLTS (TWO - ONE AT EACH END) HOLDING THE TWO BLOCKS TOGETHER.
IN USE.
LOOSE MEMBER IS HELD DOWN AND FILM IS DRAWN BETWEEN THE GUIDES (EMULSION SIDE DOWN) AND THUS SPLIT IN TWO BY THE BLADE.
LOOSE MEMBER
1½"
16. MM.
NAILS WITH HEADS CLIPPED OFF
SIDE VIEW.
¼"

Diagrams showing construction of the film slitter described in this article.

TITLING—*with 8mm. Positive Film*

This is the sixth of the series designed to explain the technique of 8 mm. film production and to indicate to what extent it differs from that of the other gauges. The first two articles (May and June issues) dealt with shooting. The other articles have dealt with exposing colour and monochrome stock (July), editing (August) and titling (Sept.).

By
ERIC F. IMPEY

MANY workers with the larger substandard sizes make their titles on positive film but its possibilities have been largely overlooked by the 8mm. user by reason of the fact that none of the film manufacturers market 8mm. positive film in this country. However, the film is obtainable from America and in use it presents the following advantages—

1. It is much cheaper than reversal film. It will cost you roughly 5/6 for 50 feet (double width—100 feet of 8mm. width) including carriage from U.S.A. and customs charges in this country.
2. It can be processed at home quite easily (it is merely developed to a negative and no reversal baths are necessary) or alternatively several of the regular film companies (such as Agfa) will develop it for you for about 1s. 6d. for any length up to 50 feet double width.
3. It gives a direct white lettered title on a dark ground off a black lettered original since the film used is actually a negative.
4. It is a method particularly suited to printed or stencilled titles as both of these produce dark lettering much easier than light.

Positive film is very much slower than the standard reversal type and the one thing you must avoid at all costs when you are using it is over-exposure. The best results are obtained with slight under-exposure and full development, this producing the very contrasty result usually desired, with clear cut white letters against a jet black ground. For the best results you will find it necessary to work with Photofloods and using two in a set up such as I described last month and with a 4″ x 3″ title card (or thereabouts) you will find f/5.6 a suitable exposure for a black lettered title on a light grey or fawn card. Suitably developed (you will find formulae in Mr. Abbott's book "Cine Titling Simplified") this will give you a clear white lettering on a deep grey background.

There are various firms in the U.S.A. who supply double 8 positive film. I have dealt for some years with Film Specialities, P.O. Box III, El Monte, California. This firm's titling film has always given me completely satisfactory results. It is sold in bulk packing (not on a spool, it must be loaded into camera in the darkroom) at 60 cents for 25 feet (double 8) or $1.00 for 50 feet. In either case enclose 10 cents for postage. The customs duty in England is 4d. for the smaller size and 8d. for the larger and there are certain customs clearance charges (a few pence) which will be the same for either length.

The sole remaining difficulty is that the film after processing is still in the 16mm. width and requires to be split into two 8mm. lengths. This sounds rather difficult but in practice a film slitter can be made at home in a few minutes out of scrap material. The basic idea of the slitter I am now going to describe is to sandwich a razor blade of the Gillette type between two blocks of wood with one corner projecting therefrom and to fit guides on either side of it so that if the film is drawn between the guides it will be slit into two 8mm. strips by the blade.

Attaching the Blade

The first illustration shows how the blade is attached firmly to one of the blocks of wood, while the second shows the second block bolted to it. This part of the work is quite straightforward and presents no difficulty at all. The only difficulty you will encounter will be in the fitting of the film guides, for these must be exactly right or the film will not be split dead accurately.

The method I adopted myself was to obtain an odd strip of 8mm. film and to lay it on the top of the block up against the blade and right up to the centre dividing line of the two blocks for the whole of their length. Now if the guide is placed right against the other edge of the film it will be in the correct position for screwing down. The same process is repeated for the other guide and you should then be ready for the finishing touches.

A small piece of wood is required to make the loose member illustrated and this should be an easy fit between the guides. Four nails are driven into this block as indicated and their heads clipped off with a wire cutter. Now obtain an odd length or two of ordinary 16mm. film and you can experiment with slitting.

Take a strip about a foot long and place it emulsion side down between the guides and with an inch or so projecting at the right hand end. If the guides have been fitted correctly the film should be an easy sliding fit between them. Now put the loose member between the guides immediately above the blade. The blade will enter the wood slightly and will pierce the film at that point.

It Worked from the Start

Next, holding the block with the left hand—with the forefinger holding down the loose member—with the right hand draw the film through the device from left to right and it will be severed in two. The next step is to take both strips in the hand, one above the other, and square them up to see whether the slit has been made exactly central. If they are not both the same width you will have to go back over the fitting of the guides and correct the inaccuracy. In practice, I don't think you will encounter any trouble here. I made my own slitter in this way and it worked quite all right from the start.

Assuming that everything has worked out according to plan, the last thing to be done is to line the bottom edge of the film channel with some soft material so that, should the emulsion come in contact with it, it will not be damaged. The most important places to line in this way are the ends of the channel, where there may be a tendency for the film to be scratched on being drawn into the guides. A similar lining on the underside of the loose member is also to be recommended.

When using the device, it is always important to remember that a steady, direct pull is essential for even slitting. If you are slitting a considerable length it is best to have it spooled and to have another person to hold the spool in one hand (by the thumb and forefinger—over the shaft holes—so that the film can be drawn off easily) and the device in the other. You will then be able to achieve a steady continuous pull (using the hands alternately) and letting the slit fall into a waste paper basket or other suitable receptacle.

For "Zoom" Titles

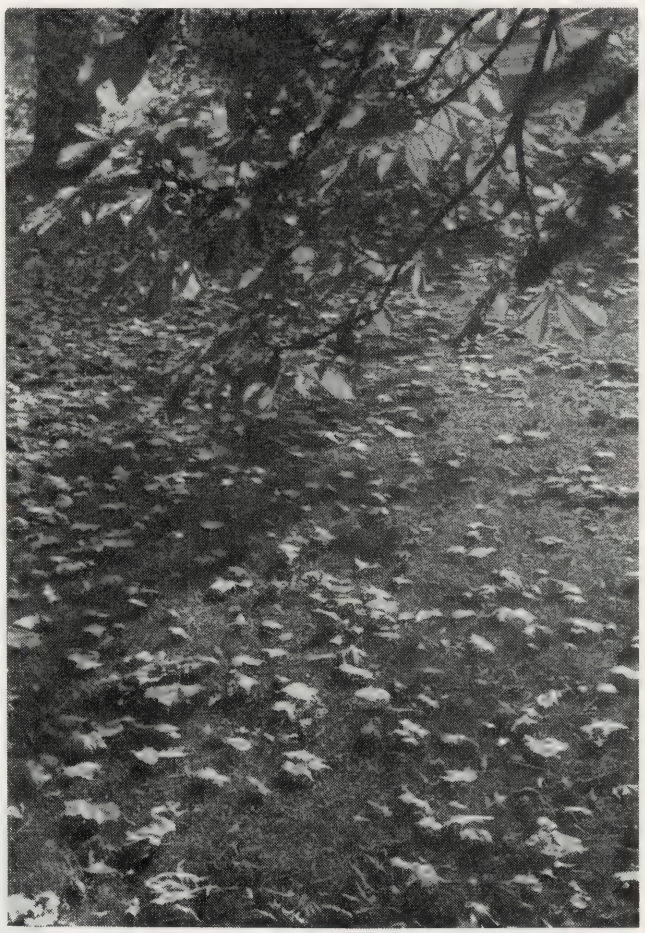
If you have a titler in which the camera is held in a sliding cradle or if you are prepared to make one yourself, you will be in a position to make most effective "zoom" titles owing to the enormous depth of field of the 8mm. standard lenses. To make the fullest use of this idea you would have to construct the titler yourself as none of the commercial models are capable of handling the depth of field of these lenses at small apertures.

In the previous article I described a lighting set up for titling using two Photofloods and working at a camera aperture of f/8. At f/8 the 12.5mm. lens has a depth of field of from 13½″ to 10′ when focussed at 2′. At the shorter distance the area of view covered is approximately 4½″ x 3½″, while at the larger it is 3′ 3″ x 2′ 5″ so that you can see that by using the full depth of field a linear magnification of about 8 times is possible.

In a general article it is not possible to delve deeply into specialised branches of working such as this but I will draw attention to a few points on which to take especial care. Be sure that the lights do not encroach upon the field of view, mind that the field of view does not overrun the edges of the title and finally make certain that the camera cradle moves freely and smoothly.

Double-Exposed Titles

Double-exposed titles are perfectly simple if you are going to devote the whole half width of a roll to this work; otherwise you will have to remove the film in the darkroom and rewind it on to the feed spool prior to shooting the second part of the shot. On the other hand, if you are using a whole width, use the first half width with the first part of the double-exposure. Follow this by shooting on the second width anything else you wish to shoot and then when that is run through and the film is back on its original spool once more, you are in a position to shoot the double-exposure on the first half width without any trouble at all.



Why not a colour film of the seasons, starting now with Autumn? Some beautiful effects can be obtained. Don't forget a few close shots of fallen leaves.

You will appreciate that when you have done this the film will be on the spool supplied with the camera (the one with the note on it about being only half

(*Continued on next page*)

TITLING WITH 8mm. POSITIVE FILM

(*Continued from previous page*)

exposed) so that in returning the film for development you will find it best to mention that although the film is on that spool it has been completely exposed. You will understand that this mode of working is particularly appropriate for double-exposed titles with the same or very similar moving background throughout.

With titles of this type the lettering should always be white and the background of the title a flat black so that there is no tendency towards the appearance of glare in the double-exposed photographic background.

Naturally this particular style of title would only be shot on normal pan film, although overlapping double-exposed titles on plain backgrounds are possible with positive film.

Easy Dissolving Titles

A few 8mm. cameras (the Emel, for example) have a backwind device, in which case a variation of this type of work is possible in that dissolving titles can easily be prepared by stopping down gradually (to the smallest available aperture) over a period of about two seconds and then stopping the camera. Now put on the lens cap and backwind two seconds' run. Then insert the new title in your titler and after removing the lens cap start the camera again, this time opening up to your working aperture over the first two seconds of film run.

The best titles for Kodachrome are undoubtedly those made on colour film. In practice you will find it best to adopt backgrounds without any pronounced colours, merely relying upon the effect of some soft shade such as fawn or grey with perhaps a smart edging on one side in a contrasting colour. The lettering itself should also be in a contrasting colour and should be the strongest colour in the picture, but even so for most purposes you will find it desirable to keep clear of bright reds and similar very hard colours. The less strident tones are more desirable.

Kodachrome can also be titled by means of coloured base positive film. In this case the rules for positive titles given above will apply; my own experience has been that the most satisfactory colour base to use is lavender.

"I'M ONLY A LAMP!"

Messrs. R. G. Lewis (Cine), 202, High Holborn, London, W.C.1, have just issued a useful pamphlet, "I'm Only a Lamp!" It lists the type of lamp required for the various projectors on the market, the wattage, voltage, cap and price. Free, of course.

Mr. Vincent De Lucia, 3219, Peralta Street, Oakland, California, would like to correspond with 8 mm. enthusiasts in this country—those who process their own film and who might be termed "advanced amateurs." "It is my idea," he writes, "that we may exchange ideas and perhaps some shots of our respective locations."

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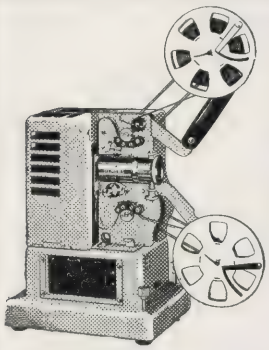

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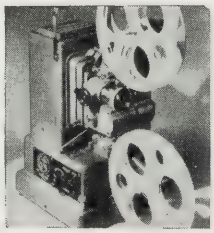

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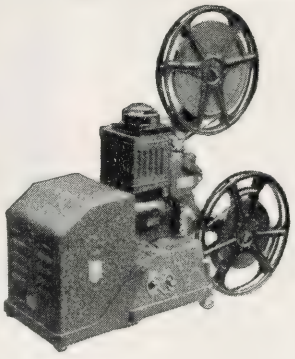

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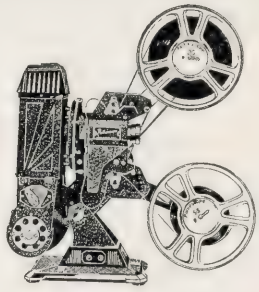

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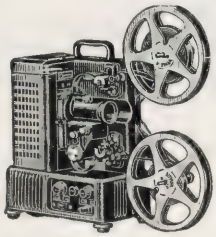

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Technicolor from British and American Studios

The revivals of important pictures during the past few months are now giving way to interesting new feature films, some of the best of which are analysed in this article.

By A. VESSELO

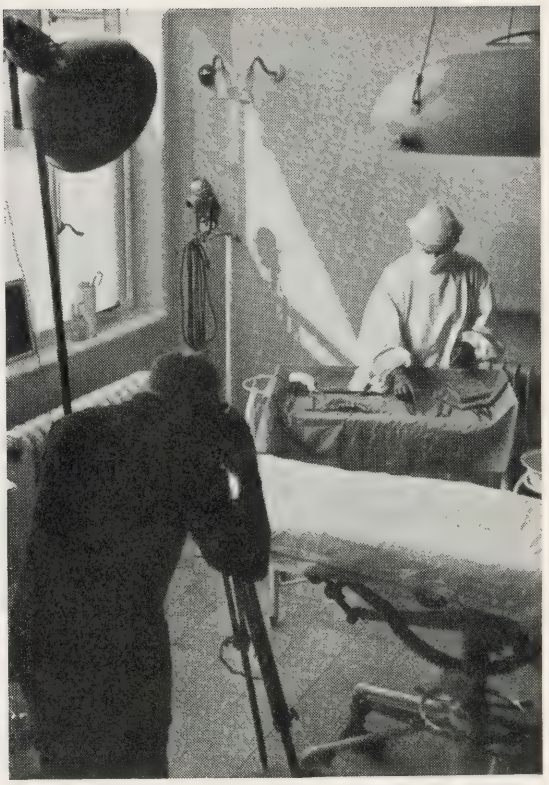
WITH October the slackness of the summer season is left far behind and the more important releases come in full spate. Two of the month's big films are in Technicolor—one English, one American, and the improved handling of the process is demonstrated by the fact that both deal, and with considerable success, with outdoor spectacle on the grand scale. *Becky Sharp*, it will be remembered, which in 1935 introduced us to the possibilities of the new process in full-length films, was severely restricted to interior work and the experiments with exterior work which shortly followed suffered from many obvious defects.

The American film is *Gold Is Where You Find It*, another of those near-documentary fiction-films which the Americans are so adept at producing. In the present case they have chosen to dramatise a passage in the history of California's development in the eighteen-seventies and for this, since Hollywood is itself in California, they must have had much of their material ready to hand. Note that in translating the problem of gold-mining versus fruit-growing into the familiar action-terms of fighting and family-conflict the producers have followed the normal film-principle of taking a wide general question and reducing it to its simplest concrete elements. They have done this very effectively.

A Bad Time Lapse

The film opens with an interesting device. The scene of the action is laid before us in a succession of shots, while we are introduced to the situation at large by impersonal commentary. This is probably quite a good idea within limits, but it is somewhat spoilt here by going on for too long and by over-dramatic delivery. There is also no attempt made to bridge the gap between the commentated sequence and the story proper, which results in a break, particularly since the story as such is rather unwisely preceded by a visual caption.

The colour, as has been said, is good. We still, however, get indistinct lines in long shots, while the tendency slightly to overstress one tone or another (usually red) is shown by two shots, one of a newspaper-column which comes out with a pinkish tinge instead of white, the other of an invitation-card which has a greenish tinge.



Not a professional production still, but a scene in process of shooting by an amateur cine club which frequently approaches professional standards—the Beckenham C.S. The film is "You Cannot Build Without Bricks"; it is being made for the Beckenham Hospital by John W. Mantle and members of the Beckenham C.S.

Colour and Action

People have formerly been very much afraid, for one theoretical reason or another, that colour would slow up the pace of films and make them static. That in principle there is very little basis for this fear (given a skilful colour-director) is shown both in the action-scenes of *Gold Is Where You Find It* and in the equivalent portions of the new Korda film of the North-West Frontier, *The Drum*.

The very nature of the latter's theme—melodramatic in traditional true-blue vein—emphasises the point, for it is essential to the success of a film of this type that it should move swiftly. As a piece of pure excitement—apart from content—the film certainly is successful; and if you consider the sequences of the climax, where heroic Englishmen are battling against nasty Indian villains, you will have to admit that the cutting is brisk and varied to a high degree and that colour, so far from making slowness necessary, adds greater vividness to what is seen only for a moment.

As for the expansive shots of mountain-scenery on what is supposed to be the North-West Frontier, they photograph amazingly well and the film as a whole is one of the best advertisements for Technicolor that we have had.

Two British comedies figure among the month's releases. *Break the News* demands at least passing

Technical Features of some OCTOBER RELEASES

(*Continued from previous page*)

Scene from "The Drum," Korda's film of the North-West Frontier, released this month. "The film as a whole is one of the best advertisements for Technicolor that we have had."

mention because it is by Rene Clair, but it is hardly outstanding except for just one passage of clever satire, where Jack Buchanan, caught in the throes of a Ruritanian revolution, rushes about frantically, changing his hat (the only distinctive part of his uniform) as he goes from loyalists to rebels and back again.

Alf's Button Afloat, from various aspects less pretentious, embodies nevertheless a more persuasive humour. Its humour is of the robust style inherited from the English music-halls, and the technical effects depend very often on simple tricks of the stop-motion category, which make the wizardry of the Slave of the Button not so difficult to fathom. In the present lively and unpretentious context this simplicity of approach is quite engaging and although as pure fantasy (the screen's special province) the film does not consistently hit the mark, it comes occasionally remarkably near it. The end is unexpected.

Propaganda by Impression

You and Me, Fritz Lang's latest, is the most extraordinarily difficult film to analyse or assess. The theme points a moral—'Crime Doesn't Pay'—and as an aid to driving it home Lang inserts several passages of impressionism. A sung commentary opens the film (in mood only superficially like the opening of *Gold Is Where You Find It*), and elsewhere, at a reunion of old lags, he brings in a series of rhythmic flash-backs of events of their prison-life, while the lines of the dialogue are recited with extra dramatic stress and timed against one another in a sort of mimic 'orchestration'—almost as if we were hearing an impressionist radio-play.

To be able to understand this at all it is necessary to get a clear idea of what Lang is trying to do and whom he is addressing. The film, it appears, is a piece of uncomplicated social propaganda aimed at people with fundamentally simple minds—in short, at ex-convicts who may be tempted to return to crime. This may help to explain the heavy hammering-home of points, impressionistically and otherwise. As for the mood, it is fantasy not realism.

It remains in doubt whether this finally justifies the deliberately old technique; and certainly it does not excuse the obscure motivation of certain characters. But really this is a film which you cannot discuss without having seen—even if then you only end up by rejecting its methods wholesale.

Joy of Living, an American comedy, offers some extremely useful opportunities for analysis of incidental sound-effects and shows what an art there can be in the selection and arrangement of details which the casual cinema-goer will rarely consciously observe.

Sound Effects and Comedy

The hero and heroine's antics on the skating-rink are well emphasised by the realistic noise of the roller-skates passing in and out of range and there is a scene when the couple are arguing in a taxi and their argument is broken into with great effect by the noise of an overhead train. The noise is followed by a shot of the train and the interruption has an impressive air of naturalness though it is only a slight detail.

More elaborate is the working-out of the sequence where Irene Dunne is trying to rehearse at the piano and is continually frustrated by her parasitic relations. The first interruption here is the suddenly-intruded noise of her brother-in-law in another room punching at a punch-ball, followed by a cut-in shot of him. Cut back to Irene Dunne, who makes another effort; then the noise, followed by a visual shot, of her sister practising scales; back to Irene Dunne; then her mother and father quarrelling; Irene Dunne again, getting more and more exasperated; lastly, the noise and shot of the twins cycling thunderously along the corridor outside; and we end with a shot of Irene Dunne in absolute despair, with all these noises now going on in the background at once. The crescendo is well-developed and the separate steps well-timed, with considerable comic value.

FOOTNOTES TO THE FILM

"Footnotes to the Film," one of the best books on Cinema that has appeared for some time, is now issued by Readers' Union as their September choice at the remarkably low price of 2/6d. The format is substantially the same as that of the original 18/- edition published by Lovat Dickson; and even in these days of cheap books, the Readers' Union edition is an astonishing bargain. There are contributions by Alfred Hitchcock, Basil Wright, John Grierson, Alexander Korda, Basil Dean, Robert Donat and many other eminent authorities. Members pay 2/6d. per month for the Union's choice. Full details may be obtained from 66, Chandos Place, London, W.C.2.

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Not every dealer sells Siemens. Siemens dealers have been very carefully chosen for their specialised knowledge of cinematography and particularly for their knowledge of Siemens apparatus. This has all been done in *your* interest. It may mean a *little* extra trouble for you to go to your Siemens dealer—but the result will be worth it. He will be able to tell you all about Siemens apparatus—show you by practical demonstration all the points of superiority. For instance, he will show you how the Beta film transport on the Siemens projectors cannot scratch and claw your film—how it will project, with unbelievable smoothness, a piece of old film which you'd say was impossible to use. He will demonstrate, too, how a Siemens projector using only a 250 watt lamp will give an equal screen luminosity, with more even coverage, than a 500 or 750 watt projector. He will explain all the things we'd like you to know—and which it is impossible to ' get over ' in an advertisement. He will let you handle it and operate it—and see for yourself what a combination of minute precision and rigid sturdiness Siemens projectors are. He will willingly show you the whole range of projectors comprising : Siemens Home Projector, 16mm., £32 10 0 ; Siemens 8mm. Projector, £36 0 0 ; Siemens Standard Projector £52 10 0 ; Siemens Sixteen-Nine Projector (interchangeable for 16 mm. and 9.5 mm. films) £59 10 0. And the range of Siemens cameras, too if you wish. Look up your Siemens dealer to-day.

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about the quality of the 'dupes' when you use 16 mm. Ciné-Kodak Film. The characteristics of Ciné-Kodak Film—richness of tone gradation, freedom from grain, evenness of density—are not confined to the original film you shoot on. If you want extra copies—any number of them—you will find that Ciné-Kodak 'dupes' can be relied upon for outstanding screen quality too.

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Ciné-Kodak 'dupes' undergo the same exclusive Kodak reversal process as the original film. The positive image formed by the reversal process is built up of the smallest grains of silver only. In the making of duplicates, only the smallest grains of both original and 'dupe' emulsions are used. Because of this refinement at each stage, Ciné-Kodak 'dupes' assure you crisp grain-free images and super quality on the screen.

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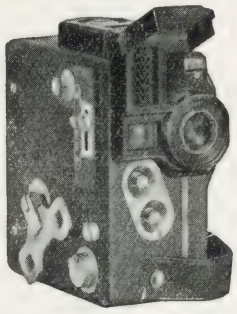

Supplied for 8 mm. (from **£22 10 0**—f/2.5), 9.5 mm. (from **£21 0 0**—f/2.9), 16 mm. (from **£26 0 0**—f/2.8). A range of telephoto and wide-angle attachments is available.

The Ideal Camera for Autumn and Winter

The sensitive photocell exposure meter built-in, gives continuous indication of the correct exposure even under the rapidly varying light conditions experienced in Autumn and Winter, while the external slide-control for aperture gives constant control over exposure. Good pictures are possible all the year round with this versatile camera. Its many features include separate buttons for 16 and 32 frames per second (instant change of speed even while shooting), interlocked gate prevents case closing if gate not shut, hand crank for single frame exposures.

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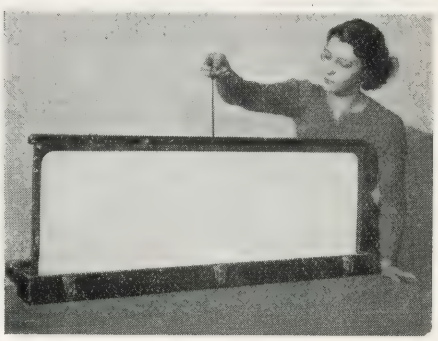
Raven De Luxe Self Erecting Screens

The lightest and most compact on the market. A pull erects the screen and a twist closes it. Beautifully finished wooden case covered leatherette with plated fittings. Available with "Wite - lite" Non-Directional Surface and Crystal Bead Surface.



Available in sizes 30" x 40" (Crystal Bead £4 7 6, "Witelite" £4 12 6), 39" x 52" (Crystal Bead £6 17 6, "Witelite" £7 12 6). Other sizes on request.

The "Witelite" non-directional surface results in no loss of brilliance from any angle. It gives excellent rendering of half-tone values and grain is greatly reduced.

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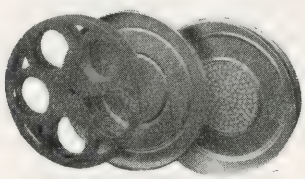

Strong, well finished with footage scale. 8 mm. 200 ft. reel, **1/6**, with can **3/-**. 9.5 mm., 16 mm., or 8 mm. 400 ft. reel, **2/3**, with can **3/6**. 800 ft. reel in steel **6/6**, with can **10/6**. 1,600 ft. reel in steel, **12/6**, with can **24/6**.

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The 'Professional' Amateur

(Continued from page 340)

really is. I use a red filter for nearly all exterior shots on panchromatic film, except for the rare occasions when there are red coloured objects of importance in the scene, as these then come out too light in tone. The free use of sky as the main part of the background with a red filter enables one to secure pictures of high pictorial quality with 16mm. film.

You should obtain the gelatine filter material from your film maker as the exact colour depends on the particular film used. It costs about fourpence per square inch. You must not touch its surface with your fingers. To insert it in the lens I unscrew the lens (the part in front of the iris diaphragm) and then experimentally cut out little discs in visiting card until I find the exact right size.

I mark out this size on a little piece of paper, which I place over the gelatine and next cut out the gelatine with paper above it and below it. I then drop the gelatine disc into the lens and replace the outer part. The only catch you must look for is that the opening and closing of the iris does not tend to catch the disc of gelatine and bend it; this is merely a matter of the disc being exactly the right size. I make up a number of these for each lens and if I want to change from one filter to another I throw away the filter already in the lens. In any case, I do this at least once a month, as the gelatine tends to become misted.

Colour Filming

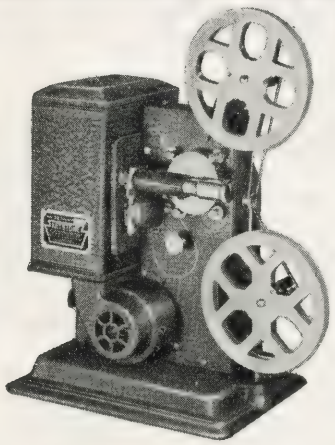
(Continued from page 331)

separately in a lower tone, to the value of say –1 E.L.I. for normal shots is satisfactory, but if this is not possible owing to shortage of light, it is better by far to place the subject near enough to the background for the latter to be illuminated by the same lights as the subject, which usually means within 3 or 4 feet.

The question of duplicate copies seldom arises with the average amateur. Copies of black and white films, either reversal or negative-positive, can easily and satisfactorily be made, but with colour the position at present is not so fortunate.

Dufaycolor duplicates *can* be made, but the service is restricted to the 35mm. size of film and is not available to the substandard user. Dufaycolor duplicates are taken either from the projection positive or alternatively the camera film can be developed as a negative (i.e., not reversed in processing, in which case the colours appearing on the negative would be "complementary"), the negative then being used for the direct printing of positives in a manner similar to the negative-positive black and white process.

Similarly, Agfacolor and Kodachrome at present offer no copy service to the substandard user. As far as is known at the time of writing neither can be satisfactorily duplicated, but it is understood the problem, which centres on the exact reproduction of the various shades of different colours present in the original copy, is receiving hectic attention in the respective laboratories.



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Resistance for higher voltages (extra) 37/6.
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Other projectors in the Keystone range include the 500 watt 8mm. model L8 and three 16mm. models with illumination from 300 to 750 watts. MADE IN U.S.A.

"CELFIX" SCREEN The best screen ever produced for amateur movies. Its brilliance is unrivalled and it is non-directional and kind to the eyes. Its surfaces (Celfix crystal glass beaded or silver) are made under a special formula which enables them to keep their first brilliance throughout the long life of the screen.
"Celfix" is the "Rolls-Royce" of cine screens and just as the cheap mass-produced car is worn out and forgotten while the Rolls-Royce is still running perfectly, so it is with "Celfix" and its cheap imitations.
Made in stock sizes, 27 x 20 in. to 96 x 72 in. "Celfix" crystal glass beaded, from **90/-**. Silver from **70/-**. Larger sizes to order.

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All "Amateur Cine World" reviews are based on actual test

8mm. PROJECTOR

Name. Movector 8.

Makers or Agents. Agfa Photo Ltd., 1, Lawrence Street, London, W.C.2.

Size of Film. 8 mm.

Overall Size. 11½" high x 10½" deep x 4½" wide. Does not fold for carrying, but is transported in a brown leather-finished fibre case measuring 13" high x 12" deep x 7" wide which is fitted with snap catch and carrying handle externally, and with wooden chocks to take the projector internally. There is room for spares in the lid, in a compartment protected by a separate division, and the outfit includes a 200' take-up spool in can, two spare spring belts, two spare brushes for the motor, an oil can, a strip of hard-wood for cleaning emulsion corns from the film gate, and an instruction book.

Construction. The body of the projector consists of a pleasing combination of metal die castings, plastics and pressed metal housings, finished in black crackle enamel with all working parts finished in chromium.

Projection Optics. The projection objective is a 2.5 cm. Agfa Lucellar. There is a multiple condenser immediately behind the film gate and a reflector behind the pre-focus type lamp. There is ample adjustment for focussing of the lamp filament. Focussing of the projection lens is accomplished by rotating it in its housing. The lens is interchangeable, but cannot be removed until the die casting, which forms the lens housing and the front part of the film gate, has been removed from the projector. This is instantly accomplished by lifting a locking lever at the top of the projector.

Lamp & Housing. The illuminant is an Osram Nitra 110 volt 200 watt filament lamp, 3¼" long, supported in a fully adjustable base in a compartment below which is the powerful blower driven direct off the spindle of the electric motor which drives the projector.

The housing which covers the lamp compartment also encloses the motor rheostat and the resistance element, so that all three receive direct draught from the blower.

Motor Power. Drive is from an electric motor of fractional horsepower, situated at the base of the housing. This transmits drive, by means of a spring belt, to a horizontal spindle which directly operates the shutter, and transmits power to the intermittent movement, feed and take-up sprocket and the belt to the take-up spindle on the bottom spool arm.

The motor is controlled by the motor rheostat through a bakelite knob projecting through the back of the housing which operates a radial contact. The motor is very quiet.

Voltage Range. The instrument operates on 110 volts, but can be used on higher voltages by plugging one of a range of resistance elements into the socket provided. When working on 110 volts a shorting plug is used in the socket. Any voltage likely to be encountered in this country can be covered in this way.

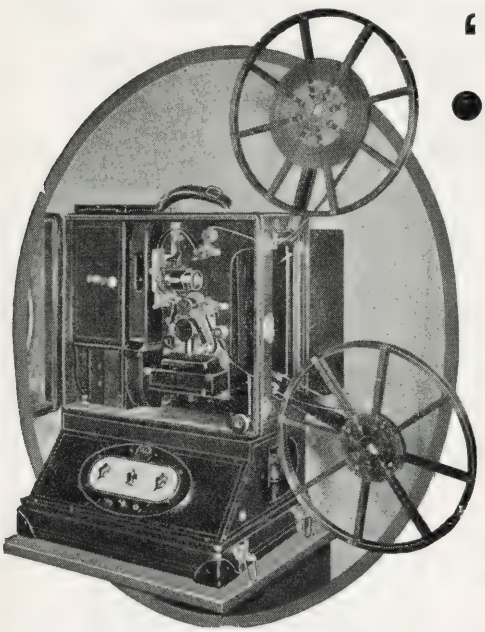
Film Transit Mechanism. The top feed arm is not driven in any way, but is spring loaded to avoid over-running when the instrument is stopped with a spool in position.

The take-up arm s spring belt driven, this giving the necessary slippage to allow for varying diameter of the coil of film during projection.

The feed and take-up sprocket is 1½" in diameter, giving adequate contact with the film, which is further ensured by the two swinging idlers above and below the sprocket, which can be swung quite clear for loading, and fit snugly down over the periphery of the sprocket when in use.

The gate and presser pad are heavily chromium-plated; the presser pad is 1⅞" long, is spring loaded, and forms the front of the mechanism. It is withdrawn for loading by revolving a lever at the right of the lens housing which moves a cam and leaves a clearance of over ⅛" for threading.

(*Continued on page* 358)



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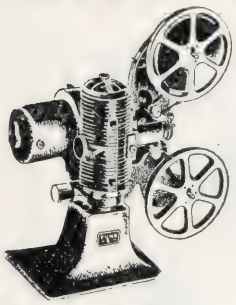
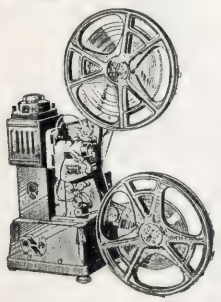


All Westminster customers know how just their deals are with all four Westminsters. They realise, too, that Westminster are more than 'just dealers.' They have come to rely on unbiassed advice—on friendly interchange of opinion on the merits of various apparatus—and they appreciate Westminster after-sales service. They know Westminster are much more than just dealers in cine equipment for the amateur, and you too will quickly sense the friendly atmosphere prevailing at your nearest Westminster. If you are out of Town you will be no less struck with the willing service and fraternal spirit which characterise all correspondence from the recently formed and phenomenally successful Mail Order Department at 111, Oxford Street, W.1.



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Pathe 9.5mm. de Luxe model, f/3.5 anastigmat, tubular sighting, footage indicator, speed control; really excellent condition; thoroughly overhauled; complete in leather case; list £11 11 0 .. .. **£5 17 6**

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Siemens 16mm. Model B, f/2.8 Busch lens, variable speeds, built-in viewfinder, still-picture device, magazine loading, with case; list £28 10 0.. **£19 17 6**

Kodak 16mm. Model BB Junior, f/1.9 focussing mount, optical finder, 50ft. loading, footage counter, in case **£14 15 0**

Bolex 16mm., f/2.5 anastigmat, footage indicator, optical finder, 50ft. loading, in case **£4 17 6**

Victor 16mm. Model V, compensated viewfinder, multi-speed turret head, relax focussing, 1 in. f/2.9, 2 in. f/2.9, 4 in. f/4 Meyer, complete in case **£35 0 0**

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A limited number of **9.5mm. Pathe Projectors,** complete with motor, resistance and super attachment, as new, cost £7 0 0. Our price **£5 5 0**

16mm. Kalee Projector, 500 watt, showing forward and reverse and still picture, complete with resistance and carrying case **£35 0 0**

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Test Reports of New Apparatus

(*Continued from page* 356)

The machine is particularly easy to lace up.

The twin claw has a well-designed path and a quick pull-down occupying only about 25 per cent. of the complete cycle of movement. The three-bladed shutter is of the orthodox disc pattern.

Framing. A lever below and to the right of the gate alters the throw of the claw, so that framing is accomplished *within the illuminated area on the screen*, and so the audience are not irritated by seeing the whole picture area moving up and down; nor is it necessary to adjust the whole projector after framing.

Safety Shutter & 'Stills.' A safety shutter of metal gauze drops into position as soon as the projector falls below a certain speed.

A U-shaped lever to the right of the housing is pushed upwards for "still" pictures. It immediately stops the transit mechanism, always with the picture showing, the safety shutter drops into position, and the motor speeds up to provide a heavier cooling draught.

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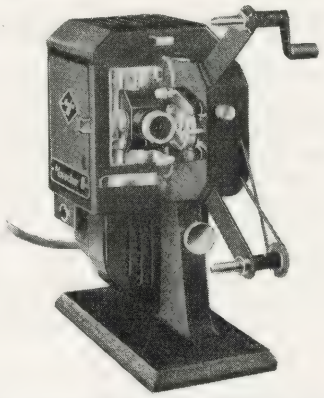
Tilting. The whole of the operating mechanism is hinged to a central pillar which is supported on a heavy base with four rubber feet. Through the pillar passes a spindle with a large diameter knurled knob. When this is rotated it tilts the whole upper part bodily backwards or forwards.

Oil. Four main oiling holes are provided; one each on feed and take-up spindle; a "one-shot" oil hole on the top of the projector body, fitted with an internal wick which distributes oil to various important parts of the transit mechanism; and an oiler for the motor spindle accessible through the back of the housing near the base.



The new Agfa Movector 8mm. projector reviewed on this page.

Switch. The only other control, apart from those mentioned, is the main switch situated at the right of the base of the housing.

General Remarks. This machine is so well designed that at first its excellencies are hidden beneath the simplicity of its outward appearance. Yet it contains a number of features worthy of the utmost commendation. The outstanding ones are the ease of handling and threading, the easy access to the gate, the close position of the claw to the picture aperture, the design of the framing device and the simple tilting control. The 'plastic' motor housing and rheostat knob provide protection against accidental shock. The quick pull-down, combined with the efficiency of the illumination and optics provides a large and brilliant picture on the screen. The "still" device provides perfect protection for the film. The whole outfit gives the impression of sturdiness and good wearing qualities.

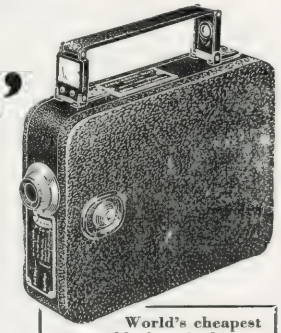
Price. £15 15 0. Carrying case 15/-.

SPOOL-LOADING DEKKO

Apropos of our test report of the Spool-Loading Dekko camera (submitted by the Bedford Cine Co., 6, Kimbolton Avenue, Bedford) last month, it should be mentioned that loading can be carried out in daylight, provided the usual precaution of not loading in full sunlight is observed.

More Movies for your money – with a

CINÉ-'KODAK' EIGHT



The Ciné-'Kodak' Eight takes 20-30 separate shots on a 10/- reel of black-and-white film or a 17/- reel of 'Kodachrome' colour film. No further charge for processing. Write to address below for full details, or call for demonstration.

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PROCESSING MINIATURE FILMS

By P. K. TURNER

The author has not been content merely to set out at length the simple matters on which every miniaturist is agreed, for a book such as this, if it is to be more than a collection of cookery-book recipes and platitudes, must reflect a personal view and an individual way of doing things.

Its plan is to follow the procedure of making an exposed film into a set of negatives, taking each step in turn. Special tanks are therefore dealt with first, then desensitising and the general nature of a developer. Then come a study of the way a film behaves, the technique of development and the making up of solutions. Physical development is treated at some length, followed by fixing, washing and storage. Thoroughly practical throughout. Illustrated.

2/6

Obtainable from photographic dealers and bookshops, or direct from the Publisher, A. C. Burt, "Miniature Camera World," 300/304, Gray's Inn Road, London, W.C.1., for 2/9, postage paid.

A "Miniature Camera World" Handbook

Making TESTS

By A MEMBER OF THE A.C.W. TECHNICAL STAFF

AS a person whose job it is to make careful and exact tests of both films and apparatus and to assess their exact values to the user, I am often both surprised and amused at those users' conceptions of how to make tests. Someone will say, "So-and-so's new film is much faster than somebody else's. I took some exposures on one last Wednesday and they were all under-exposed and I took some on the other a week before and they were excellent." Upon enquiry, however, you will probably find that the two sets of conditions were entirely different!

Yet another favourite habit with the amateur cinematographer is to hear about a new and wonderful film and decide to use it either on his holiday or next production. He does so, entirely without any preliminary tests and while now and then he will get by unscathed it will inevitably occur sooner or later that some valuable record will be lost because, working with the unfamiliar, he does the wrong thing.

System Necessary

Whenever you have a new piece of apparatus or a new type of film, test it thoroughly before taking it into normal use.

Thorough testing need not take up much time. It is just a question of knowing what you wish to find out and then systematically setting out to discover the answer. It is also necessary to keep adequate records to enable you to interpret the exposures you make.

Testing does not consist of going out and about at great trouble and shooting all sorts of subjects. Instead of going after subjects it is much better to keep your subject at home ready to hand for instant use. You can accomplish this by making yourself a Standard Test Subject which will enable you to obtain all the information you require with the minimum of trouble.

A Standard Test Object

They say that the shoe mender's shoes are never mended and for this reason I am afraid that my own Standard Test Object is hardly fit in appearance to illustrate in these pages. Its entirely disreputable air, however, does not alter the fact that between them the objects that comprise it will, when photographed, give me all the information I require about the material I am using. Being compact, this Standard Test Object is easily portable and can therefore be used either out-of-doors or indoors, in bright light or in shadow, as I desire. Let me indicate how it is possible to make up such a simple object.

The things you wish to know about a new film are: (a) its relative speed in daylight; (b) its relative speed in artificial light; (c) the latitude of the material; (d) the general quality it gives; (e) the colour sensitivity. In nearly every case the practical user will not require actual values so much as values comparative to a known material—i.e., the film he uses at present. This can be provided for by making a series of tests of the present stock and keeping them for comparison with future materials.

To enable some of the above information to be computed it is essential that adequate records be kept of each set of tests. This can be provided for by including the various data in the shots as you take them. Your Standard Test Subject should therefore consist of objects which will provide for all these points and can most conveniently consist of a Neutral Wedge or Gray Scale, a Colour Scale and some means of including data in the picture.

Useful Colour Scale

All the foregoing will be flat and formless and I therefore like to include one plastic object in the form of a small white or cream coloured, matt surfaced plaster cast, which also forms a test of the anti-halo properties of a film.

A useful form of Colour Scale can be found ready to hand in the Test Chart which is published in Messrs. Ilford's excellent book *Panchromatism*. This consists of a range of spectrum colours with their calculated brightness to the human eye expressed alongside in the form of a range of grey tones.

If, then, on photographing this test chart the result shows the image of the colours matching up to the image of the grey tones on the chart, the film may be regarded as

(*Continued on next page*)

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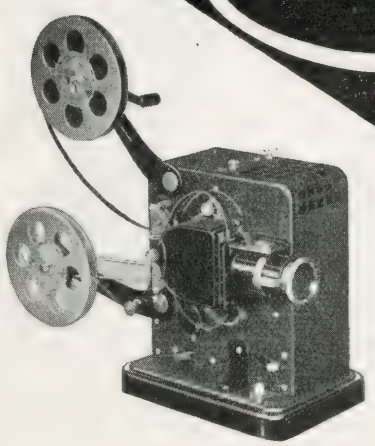

P 111
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C4

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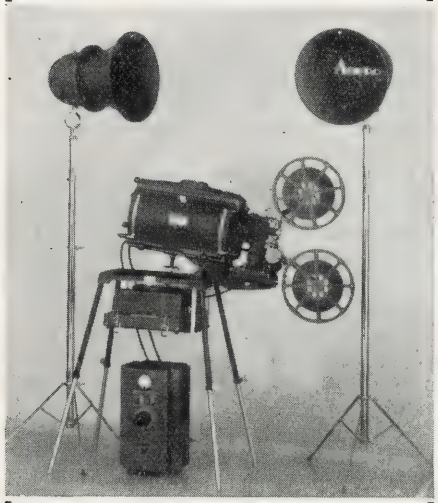

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Making TESTS

(Continued from previous page)

having good, well-balanced panchromatic sensitivity. If the film, under the conditions of the test, shows one of the colours registering much lighter than its corresponding grey on the chart, then you will know that the film has greatly increased sensitivity to that particular colour under the conditions of the test. For example, you will find that supersensitive film will render the red as an extremely light grey—nearly white—whereas the chart shows it as a mid-grey. So much for colour sensitivity.

Quality and Contrast

What about general quality and contrast? This can be gauged by the Grey Scale. A Grey Scale can best be described as a flight of steps, each step as you go upwards getting lighter and lighter. Such a scale for scientific testing must be made with great accuracy, but you can quite easily prepare one of sufficient accuracy for your own purposes, if you have a darkroom. First of all draw out the size of your full scale then divide it up into, say, twelve sections. Obtain some matt surfaced white bromide paper and, in the safelight of the darkroom, cut it into pieces slightly larger than one of your twelve sections (this will allow for handling and trimming).

Now experiment until you find the exposure necessary to give the faintest possible grey on the paper if it is given proper development for the correct time. Having prepared one strip, give a second one twice the exposure, a third one four times the exposure and so on, in each successive case doubling the previous exposure. Now develop the whole lot for the standard time. When fixed, washed and dried the series of slips can be arranged in order and pasted side by side to make your flight of steps, starting with a slip of unexposed but fixed bromide and ending with a piece of black plush or velvet for your greatest dark.

Mounting the Scales

The Ilford Test Chart referred to is only about 8 inches high and your Grey Scale should be made about the same size. If you have not a camera which will focus down to very short distances you can either obtain a supplementary lens to enable you to do so, or you can make your Grey Scale much larger and build up a Colour Scale from suitable pieces of coloured card or material or with poster colours (the danger in the latter case being the tendency for the colours to fade).

Now obtain a suitable board and mount on it, side by side, your Grey Scale and Colour Scale, leaving a fairly large area of the board uncovered. This can then be blackened to serve as a blackboard on which you will write various data. If you wish you can prepare a ready-written set of cards, with white lettering on black, giving the range of aperture numbers which can be used. These should occupy about half the available blackboard area.

On the other part of the board you will be able to write such information as the exposure meter reading (if you are working out-of-doors) or the number of lights and their distance (if you are working indoors). Your Standard Test Subject will be completed by the addition of a small plaster cast, either a bust or statuette, which can be stood adjacent to, but not in any way obscuring, the other objects.

Suppose you have now to make a test of a panchromatic type of film. You set up your test object. If it is small enough you can do the job on your titling bench. Then you line up your camera, not forgetting to allow for parallax. Now, supposing it is out-of-doors, you take a meter reading. If possible, you choose a time when the sky is either entirely cloud-obscured all over or entirely cloud free, so that there will be no change in light levels during the period of the test. You at once record your meter reading in chalk on your blackboard. Then, as rapidly as possible, you expose about two feet of film at a whole succession of apertures, starting two or three stops below the meter reading and ending two or three above and recording each one with a suitable card on the subject.

Artificial Light Details

Then remove the whole outfit indoors and set it up with your chosen lights in position. Rub off the meter reading details and at once put down the artificial lighting details —e.g., Two 275 watt photofloods in reflectors. 2 feet. The distance indicates the distance between the subject and the lights. As this is a test, do not try for artistic lighting, but put the two lights either side at equal distances from the subject. If, for any reason, you wish to try unbalanced lighting in a test, a plan of the light positions can be chalked on your blackboard.

Start with your lights at, say, 3 ft. from the subject and do a range of exposures on it, starting well below and going well above what would be the typical exposure for that type of material under the particular conditions. Then remove the lights to twice the distance and repeat the exposures, and so on. Do not change the distance between the camera and the subject. Only one variable at a time should be altered, otherwise it becomes more difficult to interpret the results obtained.

What the Tests Teach

Having had the film processed, what does it tell us? First of all it will be easy for you to pick out, upon projection, the exposures which are in your opinion the correct ones. Then, by examining the exposures on either side of the correct ones, you can judge to some degree the latitude of the film. By comparing the image of the Grey Scale with the Grey Scale itself you will be able to see whether the film is likely to give you good quality results. If, for example, the few top and few bottom tones tend to run together so that details in them are lost, the film will give somewhat contrasty results in use.

If, however, the deepest dark is not really black and the highest high-light is dull and grey, then the film will give you flat results. I have referred earlier to the interpretation of the Colour Scale. The plaster cast will corroborate the story of the Grey Scale in a manner which many people find easier to interpret.

What the SOCIETIES are Doing

Balham A.C.S.

(Hon. Sec.: B. Lambert, 71, Abbeville Road, Clapham, S.W.4.)

In Production: No details given.

After a lapse of some eighteen months, due chiefly to the loss of the studio and headquarters, the Balham A.C.S. is once again starting activities. New premises have been secured, and as these are not so expensive as the former ones, membership will be limited to about 15; the subscription will be 13/- per quarter. Anyone interested in any branch of amateur cinematography who wishes to join should communicate with the new secretary at the above address.

Bradford Cine Circle

(Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford.)

In Production: Two Films of Scout Activities. 16 mm. (i) Documentary (ii) Colour (fictional play). 9.5 mm. *The Recording Angel*, photoplay.

Productions Completed: *The Story of St. George's Hall*, 35 mm., with verbal commentary in verse, 300 ft.; publicly shown at St. George's Hall Cinema, Bradford, at the 85th anniversary of that famous building, the week commencing August 29th.

Future Plans: Annual general meeting, Sept. 26th, at the County Restaurant. October 10th, T.A.C. show of library films. Open to all interested at the County. Commence 8.30 p.m.

Catholic F.S.

(Assist. Sec.: 36, Great Smith Street, Westminster, S.W.1.)

In Production: No details given.

The drama group is anxious to obtain new members of either sex for the crowd scenes in their new Christmas production. This will eventually be filmed by the production unit. The new season's programme is complete and the weekly club lectures will continue. Lectures will be given on the making and planning of films from scenario to screen; also tuition on the use of film apparatus and the value of films for instructional and educational purposes.

A survey of the society's new films will be given in a later issue. New members will be welcome for any of the units, drama, production, projection or sound. All entries for the film competition must be received by October 1st.

Edinburgh C.S.

(Hon. Sec.: Miss E. H. Kemp, 152, Greenbank Road, Edinburgh, 10.)

In Production: *Munro Family at the Exhibition.*

The monthly projection night held on September 2nd wound up the summer session. Feature film *Metropolis* and club news reel were shown. The winter session commences at the new club rooms at Fettes Row, on October 7th and thereafter a busy winter is anticipated. There are vacancies for new members.

Reports and stills for the November issue of "Amateur Cine World" should reach us not later than September 29th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged on the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

Gretatone F.P.

(Formerly Scienthian F.S.)

(Hon. Sec.: R. C. Wilson, 1, Elmfield Avenue, Leicester.)

It is with deep regret that the club has to announce the death of one of its most enthusiastic members, Mr. A. H. Baylis. He directed their first film and had the club's best attendance record. After a committee meeting it was decided to close the club until January, 1939.

Hampton Amateur Movie Makers

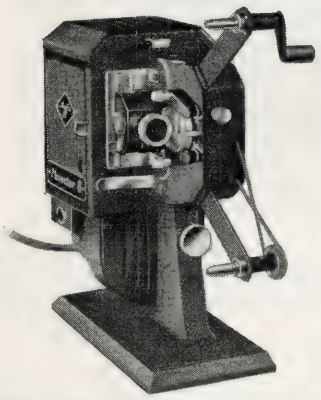
(Hon. Sec.: G. K. Williams, Oak Cottage, Oak Street, Oswestry.)

In Production: No details given.

On Wed., July 27th, the society held their first annual meeting at their cinema. The following officers were elected. Chairman: Mr. Stanley Jones, Vice-Chairman: Mr. Ernest Power, Secretary:

(*Continued on next page*)

The NEW Agfa MOVECTOR 8



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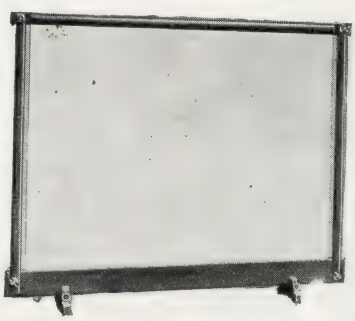

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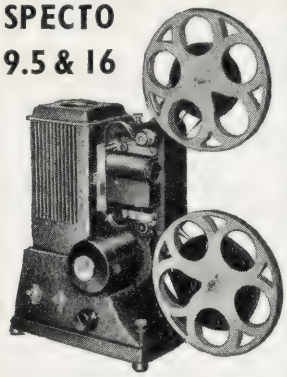

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9.5 mm. **£14 15 0.** 16 mm. **£15 15 0** or Monthly Payments of **21/2** and **22/7** respectively.

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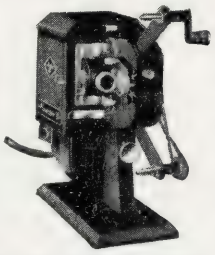
BY AGFA



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CLUB REPORTS

(Continued from previous page)

Mr. Kenneth Williams, Asst. Sec.: Mr. Elwyn Roberts, and Treasurer: Mr. Oswald Rogers. The Secretary and Treasurer read their respective reports for the year.

During July a film of the local scouts was produced. The premiere of this film, *Outwitted*, was shown to a large audience.

During August another show was held, at which *A Holiday in Scotland* by Mr. Ernest Power was shown; half of this film was in Dufaycolor. This was supported by the society's local news reel.

One of the Group films has been shot and is now in the editing stage. It will be shown on September 6th and 7th with a short film of the Empire Exhibition produced and filmed by Messrs. T. Hunter and J. Challinor.

Newport & District A.F.C.

(Hon. Sec.: R. G. Butterworth, Ty Neryn, 156, Caerleon Road, Newport, Mon.)

In Production: Film of Newport Water Supply.

Owing to members being on holiday, it was decided to suspend meetings for the latter half of August. However, the committee met and arranged the programme for the winter session. Meetings recommenced on September 6th.

A projection evening was held on August 9th when results of outdoor work was shown. *Cwm Valley Cameos* and *Inspector Hornleigh Gets His Man* were projected and criticised. A guest was Mr. C. J. Miller, secretary of the Plymouth Cine Group, and his criticism and advice were both helpful and entertaining.

Palmers Green C.S.

(Hon. Sec.: E. J. Lovelock, 97, Evesham Road, New Southgate. Studio: 6, Russell Road, Bowes Park, N.13.)

In Production: No details given.

Although work on studio alteration has been delayed by members' holidays, it is now nearly finished. When the work is finally complete, production on the series of films for the Southgate Borough Medical Officer will be commenced.

Parkhead C.S.

(Hon. Sec.: C. W. Bell, 41, Gisborne Road, Sheffield, 11.)

In Production: (1) *Special Edition.* 9.5 mm. film dealing with the adventures of a newspaper throughout the day. Going ahead satisfactorily; a special preview of the film up to date was held for the cast and many helpful details were gleaned from the show. There are still a number of shots to be taken, but the number of retakes which will be necessary are very small. (2) *Convict* 10781. This 16 mm. film is on the editing bench, but one time lapse in the film is causing concern, and much discussion has taken place as to what can be done in this direction. No definite decision has been arrived at yet.

(3) *We Live and Learn.* 16 mm. film now completed; the final sequences are in colour. This film deals with the activities of the society and much humour has been caused both in the making and in the showing of it.

AIDS TO BETTER PROJECTION

Our illustrated list (ready on 1st October) describes all those refinements which make for a perfect cine show: portable stages with screens, draw curtains and footlights, dimmers, soundproof projection cabinets, etc. Tripods, Monopods and lighting equipment for indoor photography are also described, and very moderately priced.

We are always ready to give quotations for special items of cine equipment, and to advise as to its design or suitability of purpose.

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It can, of course, be added to from time to time.

The annual general meeting was held at the studios at Mona Hall. Several changes in the executive positions were made. Two of the elder members of the society generously made a large donation towards the new alterations to the theatre.

The work on the theatre is progressing very favourably. A series of treasure hunts has been arranged in order to swell funds; two of these have already taken place. Plans are now being made to commence a cartoon, and an artist member has offered to do the necessary drawings.

Planet A.F.S.

(Hon. Sec.: P. A. Derrett, 46, Derwent Road, Palmers Green, N.13. Studio: 85, Green Lanes, Palmers Green, N.13.)

Meetings: Every Monday evening at 8 o'clock for shooting, and on alternate Sunday evenings at 8.15 p.m. for film shows.

In Production: (1) *Refuge*, 1,200 ft. 16 mm., drama. This film is now in the final stages of titling and editing, and should be ready for showing shortly.

(2) *Intrigue*, 800 ft. 16 mm., drama. The last scenes on this production are now being shot, and a large part is already roughly edited.

(3) *Planet Newsreel and Photomagazine*, 300 ft. 9.5 mm. Several cameramen are busy collecting items of interest for this production, to which a running commentary is to be recorded by the sound-on-disc method.

(4) *Symphony of the Seaside*, 300 ft. 9.5 mm. An interest film, set to music, of a day by the sea, from the arrival of visitors in the morning to their departure at night.

(5) *Chopin's Nocturne*, 100 ft. 16 mm., is a visual accompaniment to a musical interlude.

Two other films, a documentary about Enfield on 8 mm. stock, and a short travel picture in Kodachrome (16 mm.)—neither titled yet—are being made before the annual film show in November.

The two most successful full-length Planet productions, *Five Men Were Hungry*—a drama of the "horrific" type, and *Temporary Gentleman*—a comedy-drama, have been copied and will be available to other societies for the first time at the end of September. Both films are on 9.5 mm., are three reels each in length, and the cost of hire is 2/- per reel, carriage paid one way. Bookings may be made in advance for either or both films, to Mr. Godfrey Best, 49, Harlech Road, Southgate, N.14.

Sudbury F.S.

(Hon. Sec.: B. P. Tyrer, 9, Cranleigh Gardens, Kenton, Middx.)

In Production: *Fair Exchange*, 200 ft. 16 mm. This is the society's main production in which most members are taking part. Recently a trip was made to a nearby aerodrome where certain shots of the airfield and of the aeroplanes, were obtained.

During the summer months members have been shooting films in West Wales, Jersey and Herne Bay, and although these are in an unfinished state, it is hoped that they will be completed and shown during the winter. The first projection night is on September 22nd. Associate membership at 2/6 enables one to come to projection evenings without paying the full 10/6. Members,

(*Continued on next page*)

These 2 Booklets

are of interest to all Amateur Cine Societies and contain

1 A description of our standard equipment available for hire, including Spots, Dimmers and Special Effects.

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both associate and 'full,' are needed, especially lady members. Full particulars may be obtained from the secretary.

Summit Productions

(Hon. Sec.: K. Hunter, 7, Pensford Avenue, Kew Gardens, Richmond, Surrey.)

In Production: *The Diamond*, 16 mm. drama. Production has been slowed up by the absence of several members on holiday, but about 200 ft. of the film has been shot, and it is hoped that more serious work will be started shortly.

Contrary to usual procedure, this club is being run on lines similar to the professional companies, but instead of being paid for their services, the actors pay the club their share of the estimated production costs. In this way the annual subscription is dispensed with. The new system appears to work quite successfully. The club's projection theatre is now nearly ready, and a series of projection evenings has been arranged.

West Essex F.S.

(Hon. Sec.: L. G. Watson, 10, The Meadway, Buckhurst Hill. Studio: 41a, Kempton Road, East Ham, E.6.)

In Production: Several group films. Shooting has now been very nearly completed, and editing will be commenced soon.

There are one or two vacancies in the society and applications should be addressed to the secretary at the address above.

West Kent C.C.

Hon. Sec.: G. F. Warner, 19, Deakin Leas, Tonbridge, Kent.)

In Production: *A.R.P.* Production continues satisfactorily, shooting now being more than half completed. The last two meetings have been devoted to interior shots. A pleasing feature of the film has been the whole-hearted co-operation given by the various bodies from the Air Ministry downwards.

Some changes have been made in the officers of the club recently. The late secretary, Mr. H. Saunders, has resigned owing to pressure of work; he is, however, still participating in the activities of the club. The new secretary is Mr. G. F. Warner, whose place as chairman has been taken by Mr. F. Barnitt. Mr. Barnitt, of course, needs no introduction.

Any amateur cinematographers living in the district who are not yet members are invited to attend a club meeting.

CLUB NOTES

(Continued from previous page)

When recently engaged on business of the Federation of Cinematograph Societies the chairman of the West Kent C.C. and the London A.F.C. found time for joint 'shooting.'

West London C.S.

(Hon. Sec.: A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11.)

In Production: *Destiny.* The three units, 8 mm., 9.5mm. and 16mm., have completed their respective productions for the club trophy. The subject of the story was "Drink" and the maximum amount of film to be used was 50 ft. In the next issue of *Amateur Cine World* it is hoped to announce the result. Members from another club are being asked to act as judges.

The dance committee are actively engaged in arranging the first club dance of the season, to be held in Hammersmith. Mrs. L. Mansfield has commenced work on a private production and fifteen members are in the cast. The mobile projection unit will soon be filling their first engagement this season, by giving a show to a West London boys' club. Members are now being asked to

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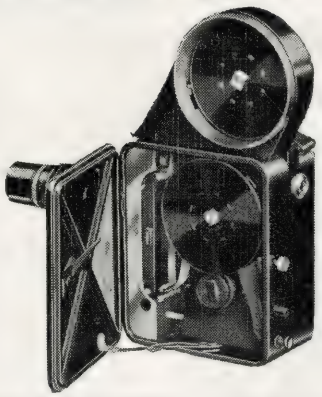

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Whitehall C.S.

(Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2.)

The society exists primarily for assisting the civil servant interested in amateur cinematography to make better films. Film plays are not produced.

Meetings will commence on Sept. 27th and will continue thereafter fortnightly throughout the winter session. At the first meeting will be shown a selection of prize-winning films from the 1937 competition of the R.P.S. Federation of Cine Societies.

The fixture for October 11th will be " Planning a Film. A Symposium of Members' Methods." This has been arranged in response to requests from new members. Films produced by a leading amateur film society will be projected on October 25th.

Members are reminded that copies of " The Civil Service Photographer " are now available to them free of charge. Copies will be posted to provincial members. Full details of membership may be obtained from the Hon. Secretary.

Federation of Cinematograph Societies

The Federation of Cinematograph Societies caters for those societies with a real interest in the technical advancement of cinematography. It is allied to the premier photographic society of the world—the R.P.S. Membership of the Federation is open to all societies or cine sections of photographic societies, whose membership consists of *not less* than five members practising cinematography.

Subscriptions are :—Cinematograph Societies, £1 1s. 0d. per year. Cine Sections of Photographic Societies already affiliated to The Royal Photographic Society, 10s. 6d. per year.

The following were elected to membership of the Federation at the last Committee meeting :—Kenton Amateur Cine Society, Blackheath Film Unit, London County Council C.C. (Cine Section), Leeds Cine and Leica Society, Northampton Cine Circle.

Despite endless difficulties (especially awaiting replies to letters) the formation of this catalogue is sufficiently advanced for the major portion of it to be placed in the hands of the printers.

It is to be a pocket size publication, with two-colour printing, and a silver board cover. It will be illustrated with " stills " and there is a foreword by the Editor of *Amateur Cine World.*

The Federation and the "I.A.C."

Cordial relationship exists between the F.C.S. and this well-known organisation. The two concerns are investigating schemes that will avoid unnecessary overlapping of activities.

On October 29th, at the premises of the Royal Photographic Society of Great Britain, 35, Russell Square, London, W.C.1, there will be an interesting demonstration of S.O.D. and S.O.F. films by societies who are members of the Federation. Any society (other than members) desiring to be present at this meeting, should apply to the Hon. Sec., F. P. Barnitt, A.C.A., " Filmers," Forest Road, Tonbridge Wells, Kent. A.J.B.

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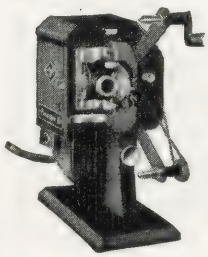

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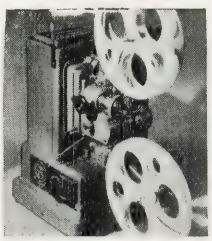

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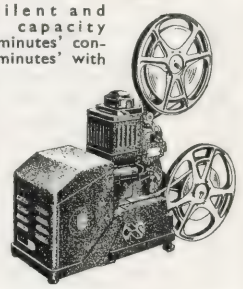

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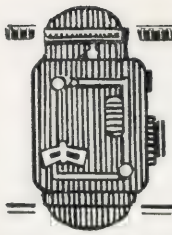

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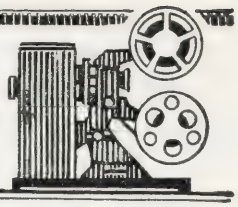

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Letters to the Editor

9.5mm. TAKE-UP

Sir,—I have read with very much interest Mr. Sewell's recent article on the advantages, etc., of 9.5 mm. film and also a letter from Mr. Geoffrey L. Woolaston of Sale, Cheshire. I feel that I should like to write to you, particularly in regard to your reader's letter, rather more in a personal vein than in a professional one.

With regard to difficulty in take-up, I should like to mention that it is the experience of some of the well known camera manufacturers, my own opinions confirming, that the particular expedients which Mr. Sewell mentions have a great deal to commend them and that their efficacy cannot be disputed. This is especially true of the suggestion that when loading a film into the camera a few frames should be run through with the gate open and then the gate closed with the mechanism still in motion.

This will actually serve two purposes: (1) the film will be taken up firmly on to the bottom bobbin, precluding the possibility of its reeling loosely and thus filling the lower compartment before the entire charger of film has been exposed and (2) perfect synchronism will result between the claw and take-up movements.

Ensuring Smooth Running

To my mind, the whole crux of ensuring smooth running of the film throughout hinges on a really effective take-up being secured at the commencement, and the importance of this is not in my experience sufficiently realised, particularly in the case of newcomers who have in many cases graduated to a movie camera from a still one, with which for obvious reasons more liberties can be taken.

To my certain knowledge, experiments have been made with various types of film, chargers and cameras and it has been found that 100 per cent. smooth running can be achieved by the adoption of the above mentioned procedure but that when the apparently more usual method is employed, i.e., to run the customary few frames off with the gate closed, the take-up is not nearly so reliable.

The foregoing is, of course, consistent with the take-up friction in the camera dog being correctly adjusted.

Ilford, Essex. L. BEADLE.

AMATEUR FILM PLAYS

Sir,—As one who has progressed as yet little beyond reading up the theory of amateur cinematography, and a modest footage of experimental shots, I have been following the correspondence and articles about your competition with much interest.

Your decision to award a separate prize for the cine societies will, I think, be met with general approval, for it cannot be doubted that societies work under entirely different conditions from the lone worker, but it is difficult to see that this of itself affords anything approaching a solution to the problem of encouraging film plays. No doubt it is true that the majority of amateur film plays (I am referring to what might be called 'full length' plays) are made by societies, but surely it is not in the best interests of the art that it should be assumed that *all* of them are, and that this must always be so!

(*Continued on next page*)

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17.5 mm. PATHE TALKIE, 1937 model ; hardly used, £27 10s. ; perfect. Morris, 62, Knowsley St., Bolton.

BELL HOWELL PROJECTOR 129C. New last September, £50. 38, Church Lane, Handsworth, Birmingham.

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Letters to the Editor

(Continued from previous page)

I hardly think you intend to suggest this —indeed I gather from the general tone of your articles that you would agree that everything possible should be done to encourage the lone worker to progress from the holiday and family film, when he tires of these (as is inevitable), to the more elaborate film play.

My suggestion is that if this is to be done, the main fact that should be established is that by the exercise of skill, resource and ingenuity such plays *can* be made with quite inexpensive apparatus, and that, in fact, the only additional necessary expense—as against the expense of family films—is the cost of the additional amount of film used. I am emboldened to assert this as I have actually seen such a film in the course of production.

System of Handicapping

How, then, are amateurs who are without the resources of the societies to be encouraged to make such films with a view to entering them for *A.C.W.* competitions ?

Obviously, I submit, by so arranging matters that such workers may feel that they have something like as good a chance as those with elaborate apparatus at their disposal. This, clearly, calls for some system of handicap marking, and though at first sight any such system would appear both impracticable and undesirable, I suggest that the obvious inherent difficulties can be overcome.

Two points have to be kept in mind with regard to any such system ; the first is that needless "stunts" and trick photography should not be subsidised, and the second is that it should not operate so as to "boost" a poor play or poor work.

"Bonus Marks"

My suggestion is that competitors, when submitting films, should be invited to send under cover with them any claim they may wish to make for bonus marks on account of special resourcefulness or ingenuity used to overcome difficulties arising from the apparatus and opportunities at their disposal, but these claims would only be examined after the film had been judged and awarded marks on its face value, and only if they were, on these marks, accepted as of sufficient merit to be entered for the competition. I submit that consideration of this suggested system of marking will show it to be likely to be worth while.

It could not "boost" bad films because it would not operate at all in connection with them ; it would encourage amateurs to undertake the more difficult form of film ; and finally, if there is, in fact, anything in the claim that the 9.5 mm. worker has special difficulties to contend with, it would encourage him. On the other hand it would not operate unfairly against the maker of the modest documentary or family film, so long as the proportion of marks awarded as bonus marks is not excessive.

Clonliffe Rd., Dublin. GUS. P. DELANEY.

[*Editor's Note : There is much to be said for our correspondent's scheme on which we should appreciate readers' views.*]

EXCHANGE WANTED

Sir,—Many of us, probably the majority, are compelled to be movie weekenders only, consequently our camera work has to be within a limited distance of our homes.

I have "done" the London Parks, Buckingham Palace and its sentries, boating on the Thames, riding in Rotten Row, Richmond and the river, Hampstead Fair and many other more or less filmable places, but now I am longing for some kind movie friend to act as a signpost to pastures new. But I do not want something for nothing. Indeed, I make payment in advance. My most successful and most interesting pictures have been shot at that movie makers' paradise—Chessington Zoo.

The fine old Manor House, with its historical associations, is a picture in itself. The grounds are extensive and well-kept. The animals are in the open air and are eminently "shootable." The lion and lioness with their cubs and, in fact, all the animals, appear happy and contented. The miniature railway and the children's playground with its free games, slides, swings, rockers and see-saws, provide many amusing episodes. (Incidentally, don't forget to shoot a reverse or two of the slides : it is most mystifying to young folk to see themselves going up instead of coming down).

The *piece de resistance* at Chessington is, however, the open-air circus with its performing animals and their trainer, the clown with his antics and usual buffoonery.

All the officials are courteous and obliging. The trainer and the clown, amongst others, willingly gave me opportunities for close-ups.

Now, Sir, what offers in exchange for my Chessington ?

S.W.8. J. DAVENPORT.

"SAFETY FIRST" FILM COMPETITION

One hundred pounds is being offered to amateur film makers by the National "Safety First" Association. Realising the value of 16 mm. film as a means of propaganda, the Association is organising a competition for films of this kind dealing with safety.

The competition will be divided into two sections :—(a) Road Safety, (b) Industrial Safety.

There will be three prizes of £25, £15 and £10 respectively in each section. Films should deal generally with the questions of how foolish or exemplary conduct can create or prevent accidents. Though no restriction is placed on the subjects to be chosen by the entrants, special value will attach to those dealing with the safety of young people either on the roads or in industry. Films should not be less than 300 feet or more than 400 feet in length.

Prize-winning films will be used in connection with lectures arranged by the National "Safety First" Association and will be titled as having won a prize in the Competition, with the name of the winner. Originals will become the absolute property of the Association but the maker will be entitled to purchase copies of the film at cost price.

All entries must be received by the General Secretary, National "Safety First" Association, Terminal House, 52, Grosvenor Gardens, S.W.1, not later than November 30th, 1938.

Competitors will be allowed to choose either staged or actual incidents for portrayal but films which are most nearly related to ordinary conditions will be given preference by the judges.

Mr. C. C. Turnbull, of "Froxfield," 10, Redden Court Road, Harold Wood, Essex, would like to hear from cine enthusiasts in his locality with a view to forming a society.

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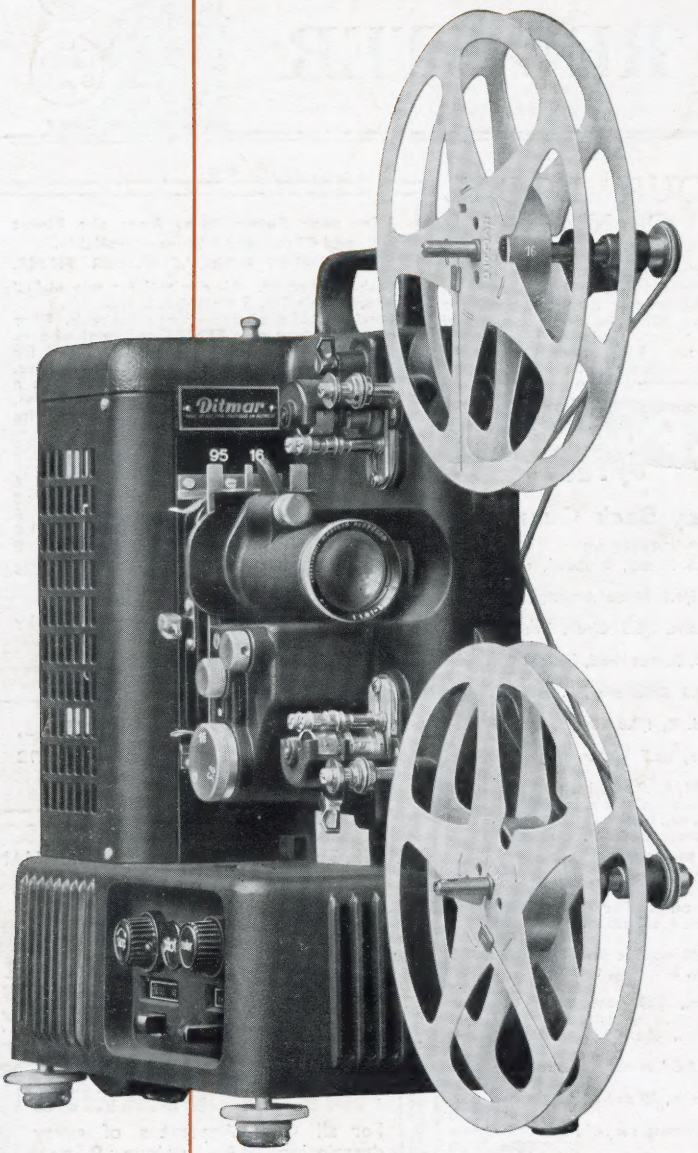

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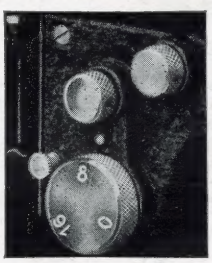
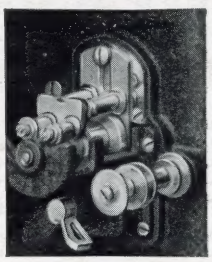


This illustration shows the large knurled knob, a turn of which selects the desired claw mechanism and releases the one not in use. Only three-quarters of a turn is needed. With the Ditmar Duo the film paths are completely independent.



The above shows the double film-path—one for each size of film—and the quick release device for rapid threading. Note the separate sprockets and guides which give, in effect, two projectors in one.

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